

THE
MUSIC
REVIEW

VOLUME I

NUMBER 3

Four Shillings Net

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(November, 1940)

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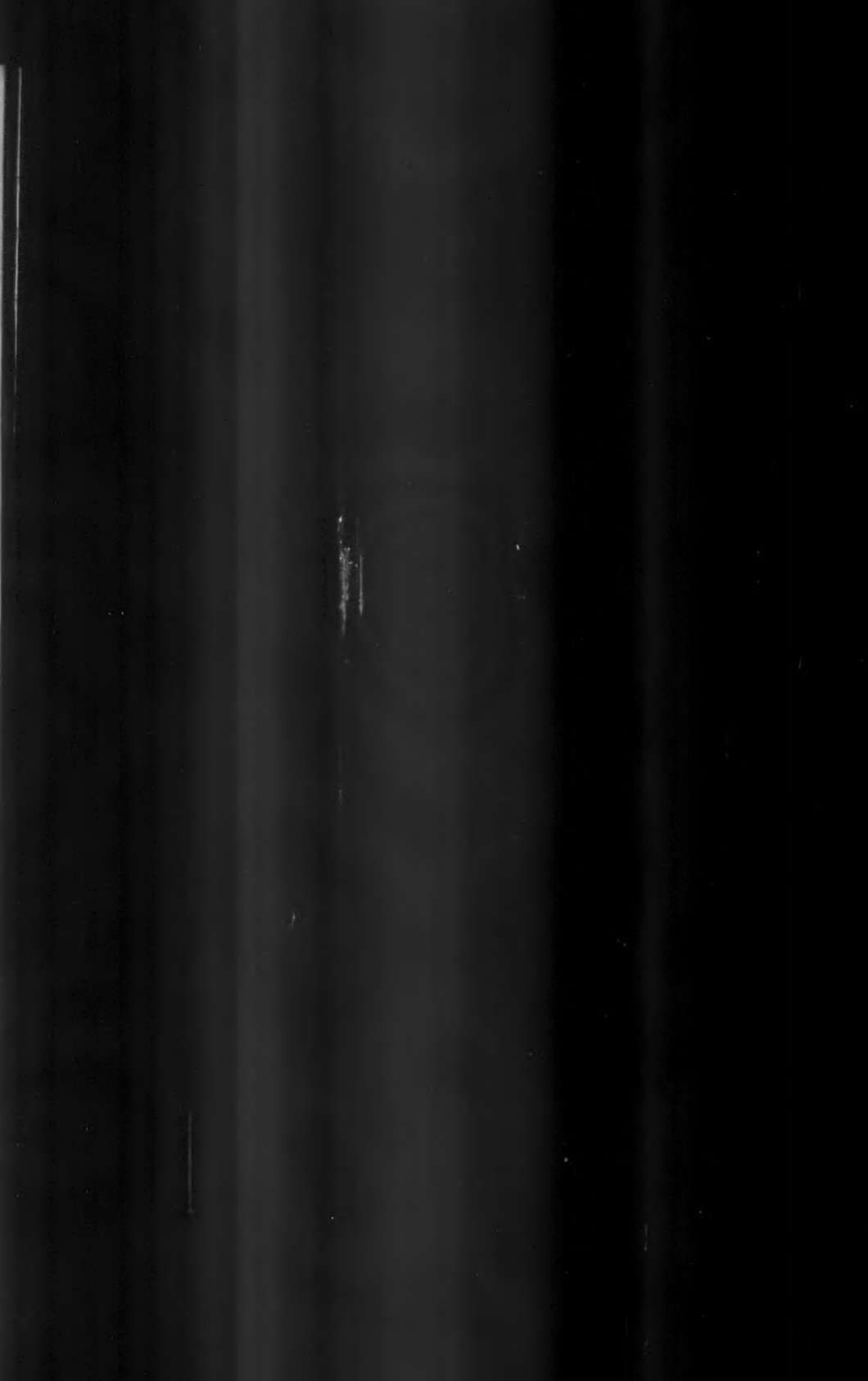
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Published by
W. HEFFER & SONS LTD.
CAMBRIDGE

THE MUSIC REVIEW

is published in February, May, August and November,
on the *first* of the month.

Single copies, 4s., post 3d.; annual subscription, 16s.,
post free to all parts of the world, from the publishers
or obtainable through any bookseller.

Manuscripts, material for review and letters to the Editor
should be addressed to:—

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The Street,

Takeley, Essex.

All other correspondence to the publishers:—

W. HEFFER & SONS LTD.,

3 and 4, Petty Cury,

Cambridge.

Editorial: A Subsidy for Music?

The times are hard; but not so hard that music can rightly be neglected by the state and left to the tender mercies of the impecunious, and no doubt feeble-minded few who would fight for their art with their last breath. On 23rd June I sent this letter to *The Times*:—

If music be in truth the food of love—and there are some who still believe that this is so—then at first sight it would appear quite natural that in these times of inter-national greed, stupidity and manufactured hatreds our art must languish like a precious bloom untended.

Far more than merely surface values are involved however. The greatest of our music forms the surest proof that a European Civilization has in fact existed: a proof which we must hope will still remain, after the present Armageddon, to remove the edge from the bitter cynicism of our sons—a stigma we shall all have well deserved.

In Britain the reigning oligarchy make much of the alleged fact that we stand for Civilization in the struggle against the barbarous hordes of Hitler's Germany. But these "barbarous hordes" have their concerts and opera even in war-time on a scale of which the British official mind has never dreamed during the twenty years of armistice, much less made any attempt to sponsor. It is easier to get blood out of a stone than to obtain financial backing from the Government for any serious professional musical enterprise.

Doubtless they feel that shells are more important than art—but, let us be utilitarian, are they more important than propaganda? The German radio has commented on the strange fate of the finest orchestra in the capital of the richest empire in the history of the world. What will be the German reaction to the cancellation of the Anglo-French Festival for lack of funds?

It is high time for an official effort to be made to establish a flourishing tradition of professional music in this country—*while the nucleus still exists*, which may not be for long. There are many of us who would willingly work for this end if we were given a strong and vigorous official lead. One hundred thousand pounds a year is a paltry sum by modern standards but would be very useful as a subsidy for music. The time to act is *now*. The Government must have their own slogan cast in their teeth—let them
GO TO IT.

That the letter remained unpublished is unimportant. It describes a democratic absurdity of which most musicians are already aware, and which the vast majority of non-musicians will never understand. The position is plain, the remedy is clear, and the Government are showing their usual degree of initiative. Since the above was

written this announcement has appeared in the daily press (13/7/40):—

LONDON PHILHARMONIC ORCHESTRA HELPED

The Board of Education announces that all possible assistance to save the London Philharmonic Orchestra is being given by the Council for the Encouragement of Music and the Arts. The Council, from funds provided by the Pilgrim Trust and the Government, has guaranteed grants for ten concerts in the provinces. Of these six have already been given, and a further series is now being arranged.

The continued existence of the L.P.O. is in itself a testimony to the positive value of this assistance, for which all music lovers should be extremely grateful; that the Orchestra's position is still precarious shows, even so, that the problem has not yet been properly tackled. Indeed, Mr. Brown's article shows that the C.E.M.A. are not in a position to do all that is required.

To try to gull the public with high-flown platitudes about fighting to preserve the amenities of civilisation, in the face of a proposed purchase-tax on books and the almost complete official neglect of our very few first-class orchestras, is to rate even the average minimum intelligence too low.

The remedy is still as clear as ever. It must be applied *wholeheartedly* and *at once*.

Readers of THE MUSIC REVIEW will realize that in these days paper cannot be wasted. Our returns show that there is still a large proportion of casual sales: an annual subscription costs no more and saves us all trouble. Please place a firm order on an annual basis, as this will enable us to estimate our numbers more closely and, incidentally, to decide what value we can give.

GEOFFREY SHARP.

The Function of the C.E.M.A.

(Council for the Encouragement of Music and the Arts.)

BY

IVOR BROWN

DURING last winter the Pilgrim Trust, which administers a sum of money dedicated to British amenities by a wealthy American called Edward Harkness, made a grant of £25,000 for the purpose of keeping people in good heart by the practice and patronage of the Arts. It was the general policy of the Pilgrim Trustees to divide their aid equally between those who were making music or drama for themselves in an amateur way, and those who were struggling under great difficulties to continue their professional lives as artists.

Plainly £25,000 would not go far in achieving these objects. Accordingly, an appeal was made to the Treasury despite the British tradition of leaving the Arts to care for themselves and of denying all forms of Government support. The Treasury agreed that the object was such a good one, and that the money had been so well spent so far, that they agreed to put up £ for £ to a total of £100,000, that is to say, £50,000 from private donors and £50,000 from the Treasury. Unfortunately the Pilgrim Trust is not yet assured of the second £25,000 to come from private sources. At present the whole sum available is only the first £50,000, half from the Trust and half from the Government.

In order to administer this fund a body was set up under the chairmanship of Lord Macmillan called the Council for the Encouragement of Music and the Arts. It works in association with the Board of Education, at whose building in Kingsway it has offices and its small administrative staff. The kindness of the Board of Education in thus assisting the C.E.M.A. keeps the overhead charges down almost to nothing, so that all the money available can go straight to the appropriate objects.

Music has to share the assistance given with drama, painting and other cultural activities. What has been done so far has been to allot £6,000 for the great national orchestras, which will permit them to carry out a number of extra concerts and to keep their membership and their traditions in being. At first there was a plan for giving small concerts in factories for the relief of tired workers, and close upon seventy of these were given during the summer with excellent results. Then the Ministry of Labour commissioned ENSA to provide the entertaining of munition

workers and thus took away some part of C.E.M.A.'s field in this territory. Consequently it was decided to find new scope for the small concert employing the best type of professional musician, and a scheme was started in July for giving concerts in churches, chapels and cathedrals, with the purpose of bringing refreshment and recreation to people in districts most distressed by the incidence of war. To begin with, London has been left out of the scheme. There was a brisk response to this new opening, and it is expected that a great many church concerts will take place in the early autumn. In this case C.E.M.A. supplies the artists and asks for a silver collection in return to help defray the expenses, but should the collection fall below the expenses, there is no liability on the church or chapel to make this up. At present it avoids the London area and seeks especially to help those places which have least contact with the Arts.

Other musical activities have included the assistance given to the Rural Music Schools, in order to extend the work of the Music Travellers whose purpose is to go about the country organising village choirs and orchestras, providing, where possible, village concerts, assisting local musical Festivals, and generally serving the cause in any way they can invent. Their reports are most encouraging and show that, despite the difficulties of organising anything in a year like this, they have been able to discover much musical talent and to bring a great deal of inspiration and consolation to tired and harrassed people. There is also a scheme for sending music and entertainment to areas which have suffered in a particular emergency.

It is not my business here to describe what has been done for maintaining professional drama, for the maintenance of the touring religious drama, and for the activities of the English Folk Dance and Song Society. There are also the C.E.M.A. travelling exhibitions of pictures, which have attracted very large attendances and intelligent critical interest wherever they went. That should be enough to demonstrate that the original purposes of the Treasury grant and of the institution of the Council are being well carried out. Those objects were to provide opportunities for hearing good music and for the encouragement of the arts among people who, on account of war-time conditions, are cut off from these things; and, secondly, to encourage music-making and play-acting among people themselves. The sum available has not been large, and the first £50,000 has all been allotted. It is the earnest desire of the Council that it may have the chance to continue this work with further resources in the coming year.

The Teaching of Strict Counterpoint

BY

EDWARD J. DENT

IF there is one branch of musical study which pupils as a rule cordially detest, it is strict counterpoint. Some teachers call it a "discipline", and that is enough: give a dog a bad name and hang him. It is the disciplinary-minded teachers who have made counterpoint odious, because they do not know how to teach it. Fortunately the last ten or fifteen years have seen a gradual change in the outlook of teachers, and the more intelligent of them are beginning to see that we can no longer adopt the methods of the nineteenth century. It is not the extreme modernist composers, as a rule, who hate strict counterpoint; that hatred was voiced nearly fifty years ago by such out-and-out romantics as the late Mr. Frederick Corder, who certainly was one of the greatest composition teachers of his day, to judge by his pupils. During the last twenty years I have seized every opportunity of talking to leading composers of many countries and asking them what they considered to be the best method of training composition pupils on modern lines. Most of these composers had the most violent dislike for each other's music, but on the question which I put to them they were absolutely unanimous, although I always took the greatest care not to suggest a desired answer. Busoni, Casella, Delius, Hindemith, Honegger, Malipiero, Ravel, Schönberg, Stravinsky, Vaughan Williams, Walton, and Egon Wellesz—there may have been more, but I have forgotten their names for the moment—were all agreed that the only basis of training for a modern composer is strict counterpoint and fugue. Delius sent one of his own composition pupils to me to learn strict counterpoint.

Another experience of mine may illustrate the problem from a different angle. Some years ago it fell to my lot to organize a meeting of the Union of Graduates in Music at Cambridge. Being quite inexperienced as to what was expected at such gatherings, I asked members of the committee whether they would like to have, among other entertainments, meetings for the discussion of problems connected with degree examinations. My old friend the late

Major Hoby hailed this suggestion with delight. "Let's have a discussion on strict counterpoint!" he cried with enthusiasm; "I'm a counterpoint fiend!" Another member of the committee tactfully interposed. "Oh, no", he said in the most amiable tones; "don't let us have anything controversial—we want to *enjoy ourselves* when we come to you at Cambridge". Counterpoint was an indispensable subject for musical degrees at all the Universities, but examiners were liable to hold the most divergent opinions as to the precise interpretation of its rules. Dr. Cyril Rootham, who held very strong opinions on how counterpoint ought to be studied, and from whom I myself learned much that has been of value to me, maintained that he could tell me exactly what was required and allowed by each examining body. "At Durham you may do *this* but not *that*; at London, on the other hand, you may do *that* but not *this*", and so it went on. Cambridge went its own way, or rather it went, and still goes, I hope, the way of my venerated teacher and predecessor Charles Wood.

I must, however, reveal, as a matter of musical history, that Charles Wood's ideas on strict counterpoint were not the same in 1899 as they were when he became Professor in 1924. When I worked at counterpoint (or more often shirked my work) under Charles Wood as an undergraduate from 1895 onwards, he taught me mainly on the basis of Rockstro's well-known little book. In 1899 I passed my final Mus.B. examination and afterwards asked Stanford for advice about my future studies in composition. Very much to my surprise (for I fondly imagined that to take the degree of Mus.B. at Cambridge was to have myself sealed and signed as a completely trained musician) he said to me, "Have ye finished yer technique? Have ye done any modal counterpoint?" Modal counterpoint! I had not the remotest idea of it, and I thought Palestrina and all his tribe detestable; there was something theological about the modes which I regarded with *odium theologicum*. I went to Charles Wood and reported the conversation. "Oh", he said, contemptuously, "Stanford's got a bee in his bonnet about modal counterpoint. Why, he actually went to old Rockstro at Torquay—*after he had been appointed Professor here!*—to have lessons in modal counterpoint when he was composing *Eden!*"

Many years later I realized that I must learn something about the modes. In the summer of 1913 I went for what was mostly a long walking-tour in the Cevennes, taking with me Rockstro's little book and music-paper of a size to go in my pocket. At any

odd moment, such as when waiting for my lunch at a village inn, I wrote exercises in strict counterpoint, beginning with all possible arrangements of the combination Second, Third and Fourth Species on a *canto fermo*, and then gradually moving on to florid counterpoint in five, six, seven and eight parts. Using Rockstro's *canti fermi* as a basis, I tried to work through all the modes in eight parts. When I came back to England, I showed my fifty exercises to Rootham, who found a good many consecutive fifths; but he could not tell me much that was helpful about the modes in those days. I showed my exercises to R. R. Terry, who was supposed to be the great authority on those things. I asked him where one could really learn modal counterpoint thoroughly. Terry gave me no detailed criticism; I have sometimes wondered whether he ever looked at my stuff at all. And he gave me no really helpful advice, but rather suggested that the only way to learn about modal music was to follow his example, join the Catholic Church, and sing plainsong every day. It was perfectly sound advice, but just not practicable. Rockstro's little book gives *canti fermi* in all the modes, but it does not tell one how to write counterpoint in them.

None the less, it became increasingly clear to many of us that a change would have to be made, and that the old "species counterpoint" as taught by the late Sir Frederick Bridge, would have to be given up. Some of my colleagues wanted to abandon the "species" altogether and set pupils to compose in the style of Palestrina straight away. I have always been a little sceptical about this method, as I think it is fatally easy to write something which vaguely reproduces the harmonic colour of Palestrina, just as it is equally easy to suggest the harmonic colour of J. S. Bach, without understanding the linear movement which ought to produce it. During these recent years there has been a huge revival of sixteenth-century music in performance, both secular and sacred. In my undergraduate days I do not remember having heard more than one single anthem by Palestrina sung in King's Chapel—*Adoramus Te*, which Dr. Mann invariably accompanied on the organ. I asked him why he did not have it sung unaccompanied. I did not know then that in the sixteenth century most motets were accompanied on the organ, and very floridly too; and if Dr. Mann knew, he did not give it away. His reason was that the day for the unaccompanied service was Wednesday, but Palestrina, being in Latin, had to be sung on a Tuesday, which was the day set apart for a Latin anthem—more often some ravishingly lovely *Benedictus* of Schubert.

Musicians often ask why it is that the accepted rules of counterpoint are a matter of so much controversy, and why it is—and why acknowledged frankly by Rockstro and others—that these so-called rules of counterpoint are often completely at variance with the practice of Palestrina. Some examiners of the older school took a rigidly “disciplinarian” view of counterpoint. “Strict counterpoint has nothing to do with Palestrina. We know our Palestrina as well as you do, of course, but that is beside the point. This is a degree examination in Strict Counterpoint. It’s not music at all; it’s a sort of game, with its own rules, and if you play the game, you must stick to the rules and not cheat.” I should like to hope that most of my readers will consider me ridiculously old-fashioned for even mentioning these things as matters of past history. Strict counterpoint is a matter of musical history, and only history will explain its vagaries. Put briefly, the facts are these. After Palestrina’s death a great fuss was made about him by certain Roman church musicians. I strongly suspect that behind all this there lay the eternal jealousy between one Italian city and another, and that those who spoke for Rome, especially as the seat of the Papacy and headquarters of Holy Church, wanted to assert their superiority over Venice or Bologna or any other musical centre. Palestrina’s music cannot have been performed very widely after his death, for very little of it was printed, and the manuscripts were locked up in Roman church libraries, where they were exceedingly difficult of access even to researchers of the later nineteenth century. The general style of music was changing rapidly; Palestrina was already old-fashioned in his life-time, as compared with Marenzio and Monteverdi, or indeed with some earlier composers. Neither the public nor the musicians wanted to go on writing in the Palestrina style in the seventeenth century, but a tradition was kept up that part of the services at any rate ought to be composed in the “Palestrina style”.

The theorists of the sixteenth century taught strict counterpoint as composition, as the normal musical style of the period. But by the time we come to Fux (1725) strict counterpoint had become a dead language like ecclesiastical Latin, and it had to be taught in a series of graded exercises. Fux was not really the first man to do this, but his *Gradus ad Parnassum* became the standard authority for the rules. How much Palestrina Fux had ever heard or seen I do not know; but he certainly had not the advantages which any music-student of to-day has in the complete editions of Palestrina, Lasso, Victoria and the Tudor composers available in any good

music library. Most of the Palestrina style therefore was a matter of oral tradition handed down from master to pupil among Catholic church musicians in Italy and in South Germany and Austria. France, like England, had her own traditions of church music. And strict counterpoint now began to be taught not merely as a necessary part of the church musician's equipment, but as a method of training, a foundation for modern composition, just as our own schoolmasters have taught Latin as a basis for the formation of a good English literary style.

But during all these years the ordinary music that everybody was writing was undergoing change. The change which will be the most obvious to students of musical history nowadays was the change from the modal system to the classical key system. But there was another change, intimately bound up with that, which possibly was the change which was more apparent to those who lived in the seventeenth century: music was becoming more instrumental and therefore more sharply accented. Charles Wood pointed out to me that if one took a Bach chorale and wrote it out in minims instead of crotchets one would often find that it was written according to the rules of strict counterpoint. All the same, that did not make it sound like Palestrina. The really important change that had taken place between the days of Palestrina and those of Bach was a change of rhythmical outlook; in fact the emergence of the classical key-system, as Mr. Philip Radcliffe pointed out some years ago in a paper read to the Musical Association, was due to the increasing tendency to compose music in strongly accented four-bar phrases. The contrapuntal style of Bach, which as a matter of fact was mostly created almost a hundred years before by Frescobaldi, assumed a system of barred music with definite strong accents on the first beat of each bar.

The sort of florid counterpoint (Fifth Species) which was encouraged by most English teachers fifty years ago was strictly classical in tonality and vigorously energetic in rhythm. It was not in the least like Palestrina, but that did not mean that it was unmusical; as a system of training it had considerable merit, and it was undoubtedly the system on which Haydn, Mozart, Cherubini, Beethoven and Brahms had been educated. It might have continued perfectly well to serve its educational purpose if it had not been criticized by the enthusiasts for the modern revival of plain-song and sixteenth-century sacred music. That revival, both in France and in England, was merely part of the general revolt against the "classical" and "romantic" styles of the nineteenth century;

it was closely allied to the new interest in oriental and other types of non-European music.

We can see from Beethoven's exercise-books that strict counterpoint was no very congenial subject to a student even as far back as the end of the eighteenth century. During the course of that century musicians had come to accept the system of Rameau as the foundation of "harmony", and as regards harmony teaching the line is more or less unbroken from Rameau to Day, Macfarren and Ebenezer Prout. It was the usual system of fifty years ago, and even at that date, when Debussy was already beginning to be heard of as a composer, and Wagner was an accepted master in the really active regions of the musical world, pupils were taught that music must conform to certain rules of harmony which were almost identical with the so-called rules of strict counterpoint. What I want to make clear is that according to the orthodox teachers the distance in style between academic harmony and academic counterpoint was comparatively small, and that certain teachers, such as the late Dr. Pearce, were in favour of relaxing the strictest rules of counterpoint in order to make counterpoint a more genuinely musical study, and to assimilate it still more closely to "harmony" which, as I have said, was still pretty rigidly shackled.

This tendency to assimilation was brought about by men who considered themselves orthodox practical musicians; most of them were recognized composers of church music. In Germany there had been this assimilative tendency since the days of Bach himself, or at least since those of his pupil Kirnberger; and it was perhaps not unnatural that German church musicians should want to train their pupils almost exclusively on Bach in a generation when English church musicians knew hardly a note of Bach and concentrated their adoration on Handel. What I want to emphasize is that these church composers and teachers, whether in Germany or in England, were practical musicians and not historical researchers. For them the orthodox academic style was positively a contemporary style. For us of to-day it is not; the historical researchers have begun to give us a totally different outlook, and quite apart from the fact that "contemporary" music—to adopt what for some of our more elderly critics is a conventional term of abuse—has left the old "academic" style far behind, even the most conservative composers of the present day would say as a matter of course, that strict counterpoint was a historical style, the style of Palestrina and his own century, a musical language as remote from orthodox modern music as the Latin of the Catholic Church is from the

Italian of Carducci. To assimilate "counterpoint" and "harmony" to each other is now admitted to be absurd; we want to make them as different as possible. In fact, there is a tendency to exaggerate the difference and to pretend not to see that Palestrina had a very strong harmonic sense.

In England a considerable shock to the old system was given by the publication of Dr. R. O. Morris's book on the contrapuntal technique of the sixteenth century. The shock did not confine itself to the mere refutation of Bridge, Rockstro and other representatives of the old school and the teaching of counterpoint in species; the most dangerous part of Dr. Morris's book was that it drew public attention to the technical practice not only of Palestrina and Lasso, but of Byrd and the English composers as well, almost as if these were to claim equal authority with the immortal and almost canonized Roman. The dreadful fact became apparent that the English composers of the sixteenth century did not conform to the doctrine of Rome, nor even to that of Bridge and Rockstro; they were all too often, as Dr. Morris says, "a law unto themselves". They wrote unprepared discords on accented beats, and committed various other crimes; and Dr. Morris even seems to like them all the better for so doing. Indeed he has sowed the seeds of general anarchy in the academic world; students who read his book can only wonder distractedly what is allowed and what is forbidden, and teachers are tempted to give way to the secret promptings of their native patriotism and Protestantism. Some have even been heard to say—oh, appalling heresy!—that Palestrina was a grossly over-rated composer and that Byrd was altogether a far greater man. *Der Patriotismus verdirbt die Geschichte*, said Goethe; and it is not in Goethe's native land alone that patriotism has corrupted the history of music. As regards Protestantism, I must remember what I once heard a devout Anglican lady say—"I have always regarded 'Protestant' as an epithet of opprobrium"; and in a theological sense it is the last word that one could apply to Byrd the Popish recusant. But Protestantism means the claim to the right of private judgment; and I suspect that most English musicians, however orthodox and obedient they may be in their religious beliefs, would still insist upon that claim in matters musical.

An earlier generation of writers on music, following Baini, or showing great reluctance to abandon him even though aware that modern research has proved him to be very unreliable, tended to encourage the legend that Palestrina was a man who achieved incomparable genius by nothing short of religious devotion and pure

inspiration. Mr. Henry Coates, whose recent biography of Palestrina is by far the best documented that has yet appeared in any language and the most intelligent study of him as a composer, makes it quite clear that Palestrina was among other things a remarkably good man of business. As regards his musical technique, are we to consider him as an advance on his predecessors such as Josquin des Prés, or as a narrow-minded reactionary? A recent book by an American musicologist, Dr. Warren Dwight Allen, *Philosophies of Music History* (New York, American Book Company, 1939), warns us against interpreting the history of music on the lines of a doctrine of progress or development; otherwise I should have been tempted to suggest that the natural line of progress and development from Josquin was to Marenzio, Monteverdi and Gesualdo, that is, towards a wider harmonic vocabulary and a more passionate language of emotional expression. Palestrina stands apart. He composed hardly any secular music at all; a few of his madrigals were extremely popular in their own day and are still sung now, but his output in this department of music was negligible compared with the vast quantity of his sacred works.

There must be very few musicians of the present day who would seriously uphold the doctrine of earlier generations that "sacred" music was necessarily more important than "secular". We should all naturally admit that music composed for a definite liturgical use was limited and hedged about by certain non-musical conditions, just as any other kind of "utility music" may be; but we should expect to apply the same artistic standards to non-liturgical "sacred" music that we do to any other sort of freely composed music. Even so learned a historian as Parry accepted the doctrine current in his day that the change of style which took place about 1600 was a "secularization" of music: that previous to Monteverdi all music had been dominated by the authority of the Church, and that after Monteverdi music gradually, or rather, suddenly, broke away from religious influences and yielded to the temptations of the theatre. We know now, thanks to the researches of Dr. Alfred Einstein and others, that this summary view is utterly misleading. There was plenty of secular music in the sixteenth century, and indeed in the centuries which went before, and the more we study those centuries the more evident it becomes that sacred music always followed in the wake of the secular. When we go back to an age in which the writing down of music was so laborious (and possibly costly) that very little secular music was written down at all, we find sacred music under the ban of the notorious Pope John XXII,

who at the age of eighty-three discovered that "this modern music" was rather more than he could stand. It would be easy to invent a contemporary analogy.

When I read that Palestrina's "new" music won the approval of devout Popes and cardinals I become suspicious. It is true that Pope Leo X approved of the music of Josquin; but Leo X had no very sound reputation; he was a Pope of the Renaissance. I cannot help wondering whether Palestrina was not really the Dykes or Barnby of his day. Having been myself a pupil of Barnby I will say no evil word of him; I certainly would never dream of describing *him* as commercial-minded. The man who first made *Parsifal* and Bach Cantatas known to serious-minded English audiences was certainly an idealist; I might even call him a visionary. What his private religious life was I do not know; musically he was a disciple of Gounod, and it is a historical fact that Gounod's private religious life was no less devout than that traditionally ascribed to Palestrina.

If we are considering the technique of strict counterpoint as an academic study it is a matter of no moment whether Palestrina was religious or not; nor does it matter whether he was the Barnby or the ? (I leave the reader to fill the blank) of his day. There can be no doubt that Palestrina's very limitations of style make him the ideal model for beginners to follow. He holds the position in musical studies that Ovid does in classical education. A learned Cambridge Professor once in his youth mocked at the industry of a famous Master of Trinity who had rendered the whole of the Psalms of David into Latin in the metre which Ovid thought appropriate to the Art of Love; but though the *Art of Love* is not read in our schools, schoolboys still learn to write Latin verses in the metre, if not always in the style, of Ovid. One reason, I suspect, is because Ovid was a great favourite of the early Renaissance scholars, and that precisely because he was the author of those poems which are not read in schools.

There has at last appeared a complete text-book of Strict Counterpoint, with graduated exercises after the model of Fux, based exclusively on the practice of Palestrina and written by the one man living who is competent to analyse that practice and expound it—Dr. Knud Jeppesen of Copenhagen. He has been known to English scholars for some years as the author of a learned work in German, *Der Palestrinastil und die Dissonanz*, which has been translated none too happily into English under the title of *The Style of Palestrina and the Dissonance*. His book on practical counterpoint was published first in Danish, which made it available for very few readers

outside Scandinavia; a few years later a German version was issued, and it has now been translated into English by Professor Glen Haydon of the University of North Carolina and printed by an American firm.¹

The English student who opens this book must not allow himself to be repelled by the American idiom of the translator. Professor Glen Haydon has fulfilled his task admirably in many ways; if we accept the American idiom, the book reads like an original work, and the style is invariably distinguished, clear and lucid. The English reader must content himself with a heartfelt curse on the memory of Lowell Mason, who in the 1840's disastrously persuaded the Americans to abandon the traditional English nomenclature of music—*semibreve*, *minim*, *crotchet*, *bar*, and so forth—and adopt a translation of the German names, *whole note*, *half note*, *quarter*, *measure*, etc. After that he must just set to work to learn the American terms and swallow his annoyance. Musicology is for American universities a new toy; in a certain number of them it has recently been taken up with surprising enthusiasm. English readers may need to be reminded that most American universities, in all faculties, devote far more energy than our own do to graduate research; there seems even to be a slight tendency among some American professors to look down on what they call the "college" side of academic life—the education of undergraduates. Here again German influence is apparent, and naturally it is very conspicuous in musical research at the present moment when so many of the most distinguished German scholars have taken refuge in the United States. American Universities follow the example of Germany in musical studies, and do not, as far as I am aware, train undergraduates in harmony, counterpoint and composition, as we do, for a musical degree. But it is interesting to read in Professor Glen Haydon's preface to this book that Strict Counterpoint is "introduced in the third year of the curriculum in Music at the University of North Carolina". He goes on to say that in some other institutions it is introduced in the first year of the undergraduate course. Sir Donald Tovey has often said that we ought to learn these things at the age at which we learn the multiplication table, as Mozart did.

For teachers there is much to be learned from Dr. Jeppesen's

¹ *Counterpoint, the Polyphonic vocal style of the Sixteenth Century*, by Knud Jeppesen, Director, Royal Conservatory of Music, Copenhagen. Translated, with an introduction, by Glen Haydon, Professor of Music, University of North Carolina. New York: 1939. Prentice-Hall, Inc.

own preface; here I will only remark, that although he has read the English books on counterpoint—the modern ones at least: he does not ever allude to Morley, Campion or Elway Bevin—he is much more concerned with the German authorities. Evidently Denmark, for all its affection for England, takes its musical education wholesale from Germany. The historical introduction is of the greatest value and will help both students and teachers to understand exactly what the contrapuntal style is and how we ought to bring a historical mind to bear upon it.

The practical part of the book begins at once with notation. This may seem superfluous to the English teacher, but Dr. Jeppesen's ideas of notation embrace such things as ligatures and the *chiavette*, matters which most English teachers, I fancy, have never bothered their pupils with at all, if indeed they have ever looked up Rockstro's articles on them in *Grove*. Next comes a careful account of the Modes, with illustrative examples both from plainsong and from Palestrinian harmony. It is the first time that I have ever come across a really clear and sensible exposition of all these things. Dr. Jeppesen points out at once the difference of outlook between the plainsong modes and the modes of polyphonic harmony. When he comes to the section on the construction of melodies, I am interested to note that he warns the student very expressly against using certain melodic figures characteristic of plainsong, especially pentatonic groups, e.g. G A C or (downwards) C A G. These, he says, are contrary to the style of Palestrina. I remember very clearly that when I visited the counterpoint class at the Schola Cantorum in Paris many years ago during the directorship of Vincent d'Indy, I heard M. de Seyriex, the teacher of counterpoint, tell his pupils to aim at writing figures typical of plainsong ligatures, and at the time I thought it was a very helpful suggestion. But I have no doubt that Dr. Jeppesen is right on this point, and he gives long lists of melodic figures, especially figures in crotchets (Third Species) which are either typical of Palestrina or else quite impossible in his style. All this is new as compared with the standard books on counterpoint, and it is obviously a matter of the greatest importance. It is important also because it demonstrates the value of statistical work in musical criticism. Our older teachers were like Mr. Caxton in Lord Lytton's novel, who corrected his son's Greek verses and told him it was a matter of instinctive feeling and taste; Dr. Jeppesen is ready (as we have seen in his earlier book) to give statistical references for everything he says. It is only by counting up examples in this way that we can really arrive at truth.

The book proceeds from the First Species to the Fifth and from two parts to eight in regular order; *canti fermi* in all the modes are provided and examples worked. What is new is the constant care for melodic style and for the proper placing of melodic climaxes, things about which the older teachers said nothing whatever. And all this study of the Species is, as it ought to be, merely a preliminary to free composition and the study of Imitation. Here again we are given examples in all the modes, and the author emphasizes the vital principle that Imitation should be studied before strict Canon. Most pupils find imitation and *stretto* very difficult; they begin to face these things when they first begin fugue, and they have never tackled them as part of strict counterpoint. Dr. Jeppesen points out from the first that in studies of imitation the second voice need not imitate more than the amount heard before it entered. This is, as I need hardly point out, the universal rule of all text-books on fugue, old or new, in the matter of *stretto*, the *stretto maestrale* being considered a quite exceptional achievement. All the same, it is curiously difficult to get pupils into the habit, or even to get oneself into the habit, of regarding imitative entries as normal and practically indispensable; but there is no doubt that this was the normal outlook of such composers as Purcell, Handel and J. S. Bach.

The final chapters of the book are devoted to the Motet, the Mass and the vocal fugue. The sections on the Motet and Mass are of necessity far too short for such students as are capable of attempting composition in these forms; but by the time a student arrives at this we may hope he will have acquired the habit of analysing Palestrina's and Lasso's motets for himself. One can no more give summary directions for composing a motet than for composing an English song; each set of words presents its own problem of form. None the less there are general principles of form, and what is important is that the pupil should have clear notions of fundamental musical forms, whether for song or for motet, which can be modified and stretched to adapt themselves to almost any text. Fugue is a subject which hardly enters into the style of Palestrina, for fugue, as we understand the term nowadays, was mainly the creation of Frescobaldi; but the little two-part and three-part fugues in strict counterpoint printed here as examples are admirable models for elementary pupils, and it is much better that beginners in fugue should start from such vocal models as these than attempt straight away to write instrumental fugues on the lines of even the simpler ones in the "Forty-Eight".

Every teacher of counterpoint ought to be prepared with a sound defence of his subject, just as every young clergyman is supposed to be able to refute the arguments of any Jew, Turk or Infidel against the Thirty-Nine Articles. "What is the good of strict counterpoint? why do we have to take it for a degree?" It is no easy matter to give a straight answer to this question, although we ourselves may have learned the value of counterpoint by years of experience. I would suggest first that the most important thing in all music is emotional expression, and that the human voice is the most expressive of all instruments. We must therefore study the art of pure melody as expression and as form—form being the art of putting the most expressive note in the most expressive place. The history of music shows us that of all musical forms or principles fugue is the one that has lasted longest; people are still writing fugues although they may have discarded sonata form and other such devices. Fugue is the most concentrated form of expression because every voice contributes to melodic expression all the time; and a skilful *stretto*—I speak of music on modern lines—can intensify this concentration to the furthest possible limits. But the technical difficulties of fugue are best attacked by the path of strict counterpoint, and that is why strict counterpoint is still of immense value as a study, but only—and this is the vital principle—when it is practised as a study in vocal expression.

Musical Notation in the Light of Psychology

A contribution to the psychology of reading music.

BY

MARTHA VIDOR

"It seems astonishing that the signs of music could have remained in the state of imperfection for so long, in which we still see them to-day."

J. J. Rousseau, *Projet concernant de nouveaux signes pour la musique*. 1742.

"Our current staff notation is both pedantically cumbersome and viciously negligent."

M. F. Meyer, *The musician's arithmetic*. 1929.

It is a curious fact that the literature dealing with musical notation says more about what it is not and what it ought to be than what it actually is. The number of suggested improvements in musical notation¹ is legion, as is the number of editors and revisers, who actually "improve" the notation of great composers.

Meanwhile in school music instruction in the writing of music is as good as non-existent,² teachers take great pains to invent all sorts of methods to evade reading music as it was written originally. The only established method of teaching the reading of music, the Tonic Sol-fa, is by no means a preparatory exercise or a direct approach to staff-notation, but in fact, another system of writing music.

The Greeks possessed a complete system of musical notation, consisting of letters of the alphabet. The development of our music was for centuries entangled with Greek music, and it is only natural that with their musical doctrines we also adopted their notation. But musical notation broke away from writing and sought new and more appropriate modes of graphic fixation.

Theorists like to speak of music as a language and to regard musical notation under the aspect of writing. Though writing had an influence on the development of musical notation, and useful

¹ A good survey is given in Raymondi, *Examen critique des notations musicales proposées depuis deux siècles*, 1856, and the chapter *Reformversuche* in Wolf, *Handbuch der Notationskunde*, II. Teil, 1919, 335-386.

² Testing the musical ability of students and school children, I asked them to write down a few bars of a well-known melody at their own choice. Not a single correct example could be obtained.

conclusions can be drawn by comparison, the fundamentals and the structure of musical notation are different of those of writing. Accordingly, the reading of music and the reading of script are different procedures altogether.

Written words are symbols of articulate words, and these again are symbols of objects or conceptions. Thus written words symbolize the meaning of articulate words only indirectly. The articulate words themselves consist of a series of sounds, which but for the rare cases of onomatopoeia, are not components of the subjects they represent. Neither is the written word an ideograph of the thing it symbolizes. Writing refers to something, the characteristics of which its symbols do not mirror or represent in any recognizable way. Musical notation, on the other hand, as we shall have to see, bears some of the characteristics of genuine music.

Writing, however, went through a stage of development, which suggests a comparison with staff-notation, namely primitive pictography. Pictography, or writing in pictures is the earliest traceable form of writing. It coincided with the infancy of speech—probably preceded it. Primitive pictography is greatly influenced if not initiated by gesture language, the most ancient and general form of human communication. The crude drawings are more graphic projections of the motions and gestures, signifying and tracing the objects, than their photographic reproductions. The great uniformity of simple gestures in all countries of the world is the cause of a considerable amount of uniformity among the pictorial signs.

This form of writing has nothing to do with speech and language. It is a direct form of communication by means of signs and symbols which bear some of the characteristics of the subjects they represent. And herein lies the similarity to musical notation which owes its present form to a certain extent to conducting, and is in its appearance a sort of musical pictography.

Primitive pictography grew more and more attached to speech and its representative significance gave way to phonetic significance. Once connected with speech, writing no more refers directly to the subjects concerned, but to their oral expression, the articulate word. And this, as has been pointed out, has no resemblance to the subject it stands for.

Thus a genetic comparison between writing and musical notation shows that their courses of development lead in opposite directions. Musical notation started where writing finished, namely at the alphabet, and finished where writing started, namely at pictography.

Writing and reading script, and writing and reading music may be differentiated also if expressed in terms of physiology. Amusia and aphasia are separated clinically.³ Pathology mentions cases which show that writing and writing music are activities independent from each other. A person who has lost the ability of writing can have retained the ability of writing music. A patient who was unable to write the character b, could write *b* in music; another could neither speak nor write, but he could write down correctly a melody he had heard.⁴ Similarly in cases of inborn or acquired idiocy, the ability to understand music, a good musical ear and memory for melodies could be observed, even with complete lack of speech.⁵

Contemporary psychology mistrusts these earlier observations on aphasia. However, recent literature furnishes further examples which rather support them, for instance Minogue, B. *A case of secondary mental deficiency with musical talent*. Journal of Applied Psychology, 1923, 7, 349-352.

"Music is an unconscious arithmetical exercise of the mind."

Leibnitz.

There is another form of writing which is much more akin to musical notation than script, namely the writing of numbers. Figures too, originate in gestures. The history of arithmetic tells of a finger notation, and one of the oldest classifications of numbers is based upon finger symbolism. (The musical counterpart of finger notation is the Guidonian Hand.) The ciphers 1-10 are graphs of the different positions of the fingers, modified by the special requirements of writing.

Counting in earliest times took place by filing and grouping the objects to be counted. Groups thus made were filed and grouped again, forming groups of a higher order. Haystacks in the fields, the piles of different goods in the rural market-places and dominos are still reminders of this primitive form of counting. The units originally of equal value, were transformed into a graded series as soon as they were marked by numerals. Each numbered unit became a step of a ladder (5 is "higher" than 3) thus, the writing of numbers became a place writing. Its principles are apparent in the

³ Probst, *Über Lokalisation des Tonvermögens*. Arch. f. Psychiatrie, 1899, 32, 387-446; Baldwin, J. M. *Internal speech and song*. Philos. Rev., 1893, 385-407.

⁴ Trousseau, *Discussion sur la faculté du langage articulé*. Bulletin de l'Académie Impér. de Med., 1864 65, 30, 647-675.

⁵ Oppenheim, *Über das Verhalten der musikalischen Ausdrucksbewegungen und des musikalischen Verständnisses bei Aphasischen*. Charité-Annalen, Wien, 1888, 13, 373.

use of the old abacus. This consisted of a table ruled horizontally to represent different decimal orders, counters being placed upon the lines and in the spaces. The thousands lines were marked by a



The sum 1 2 4 7 is represented on the abacus

small cross. The abacus makes use of the early forms of counting, filing and grouping, the groups being formed through the place value of the lines and spaces.

The material of music like that of arithmetic is ordinal, and musical notation too is a place writing. The series of pitch, as Watt⁶ pointed out, forms an ordinal continuity in which every tone occupies one—and only one—place, definable with great accuracy. All music is built up on the twelve semitones of the octave, just as all arithmetical operations can be carried out with the nine cardinal numbers.

The staff is virtually the same as the ruled abacus.⁷ The notes derive their significance from the place they occupy; their pitch is determined by their position on the staff.

Something very similar to the early form of counting takes place in notation in the subdivisions of notes of higher value. To make the number of subdivisions easily recognisable at sight, they are grouped, and reading in this case is, in fact, a quick counting, each group being a rhythmical unit, usually representing one beat in a bar.



The bar can be regarded as another form of grouping in the arithmetical sense. Though each bar does not represent an independent unit in the musical sense, the bar as the powerful regulator of time, marked by the bar lines in notation, is one of the greatest aids in reading music. Its arithmetical and geometric structure is obvious and hardly needs further explanation.

The symbols of inequality $>$ for greater and for less $<$ as introduced in mathematical notation in 1631, are used in the

⁶ Watt, H. J., *The psychology of sound*. Cambridge, 1917.

⁷ The only reference to this fact I could find in literature, was made by the mathematician V. Goldschmidt, *Die Entstehung unserer Zahlen*. Heidelberg, 1932.

same sense in musical notation, marking the decrease and increase of intensity.

We have no evidence that the musicians and theorists who contributed to the development of musical notation arbitrarily employed mathematical symbols. The modes of graphic expression of music are manifestations of its own nature and spirit, and the use of similar signs in a similar sense must be regarded as a further proof of the close relationship between their modes of thinking.

Musical notation received from chironomy the first impulse for a new direction of development, the graphic counterpart of which resulted in neumes.

Chironomy in the East and in Greece meant a system of gestures,⁸ by which the accents⁹ in oratory were invariably accompanied. These accents were not metrical or rhythmical but melodic, and consisted in the raising and lowering and flexion of the voice. The Western Church adopted and modified this chironomy, transforming it into a method of conducting the musical recitation of the Scripture. The conductor of the choir "painted" the melody by tracing it with the hand in the air, indicating the "ups" and "downs" as well as the bends of the melisma. Meanwhile conducting nowadays means "beating time" and is mainly directed to rhythm and tempo, chironomy was directed to the melody.¹⁰

There is a considerable amount of uniformity between the signs for the accents of oratory, the chironomic symbols and those of neumatic notation. The elements of chironomy are the ascending, horizontal and descending lines. These three elements (/—\) too, are the fundamentals of the accents of speech and neumatic notation. The acute accent /, indicating the raising of the voice, corresponds with the virga / in neumatic notation. The grave accent \, indicating the lowering of the voice, with the dot . . The combination of both, signifying the connection of a higher tone with a lower one, with the clivis Λ.

Neumatic notation, derived from the accent signs and from chironomy, is the first attempt to depict music immediately recognisable for those who were already familiar with the melody thus represented. Neumatic notation was destined originally as a mnemonic aid. The neumes inform us about the number of tones, their grouping and the rough outlines of the melody, but they

⁸ "Chironomia quae est lex gestus." (*Quintilian.*)

⁹ "Omnes hos motus (accentus in sermone) subsequi debet gestus." (*Cicero.*)

¹⁰ It is interesting to note that conducting of plain song as taught at the "Pius X. School", New York, is virtually identical with the chironomy of the early Church.



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do not indicate the exact pitch of the individual notes. Words and grammatical tradition dictated the rhythm. The signs hardly ever appear singly, they are combined in groups, consisting of several tones. These groups originally represented typical variants and versions of liturgical music.

There are numerous forms of neumatic notation, but it is not our task to discuss them in detail. The significance of neumes from our point of view lies in their connexion with chironomy and in their object of tracing the outlines of melody.

The next step, connecting neumes with the lines and spaces of the stave, though of decisive importance for popularising and teaching music, is only the natural process of completion of the principles underlying neumatic notation. Diastematism (notation in intervals) satisfies the need of greater exactness with regard to pitch and interval, and transforms notation from a mnemonic aid into an independent and adequate form of fixation. Anybody familiar with the elements of diastematic notation could sing "at sight", and Guido Aretnus, to whom the invention of staff-notation is attributed, justly earned the admiration of his listeners and the jealousy of his colleagues by the performances of his young pupils who managed to sing any unknown song after a month's study of his method.

But the main point of diastematic notation was still to make the outlines and direction of melodic movement immediately recognisable in terms of visual and motor conception.

Interpreting these facts psychologically, we find that musical tones appear in notation first of all in their aspect as a "rising" series. "The conception of the tonal series as a 'rising' series, seems to the present day musical mind to be given in the nature of tones", says Stumpf,¹² who collated the terms in use in a number of languages. He found that "not all tongues use spatial expressions for differences of pitch. But yet expressions analogous to the modern ones are the most general, and are to be found alongside even where others predominate in technical usage".¹³

¹¹ Fleischer, O., *Neumen-Studien*, II, p. 31. Leipzig, 1897.

¹² Stumpf, K., *Tonpsychologie*, I. Leipzig, 1883, 190.

¹³ *loc. cit.*, 210, 213.

"High" and "low" as they appear in the "ups" and "downs" of musical notation, are fundamentals not only of notation, but of musical expression altogether. The manifold symbolical meanings attached to "high" and "low" in language, cling to them also in connexion with music, and one has only to read any analysis of, say, Bach's vocal works, to realize that even most subtle symbols of religious conceptions are based on the "rising" and "falling" tendency of the tonal series.

But the "high" and "low" of musical tones are not to be regarded in a spatial sense. The pitch series is not more spatial than is the order of numbers or time. It is not the spatial considerations in notation to which we respond but the kinetic force projected.

Language frequently connects music with movement (*melodique mouvement*, *melodische Bewegung*, progression of harmonies, *Ton-Schritt*, etc.), and theorists of all ages regarded movement as one of the main characteristics of melody. Aristoxenus speaks at length of the "various species of motion" and it is obvious that all he says about the motion of the voice also applies to the motion of melody.¹⁴ "All melodies are motions within extremes of pitch", according to Helmholtz, and Watt¹⁵ calls melody the "motion of music", Bingham's¹⁶ exhaustive study on melody is a "motor theory of music".

Experimental psychology furnishes numerous examples of kinaesthesia in connexion with tones and music. Already a succession of two or more tones evokes motoric sensations and images. "The basis of judgment in intervals is 'passage'."¹⁷ Introspections of subjects who were presented pairs of bichords, are instructive: "With the pair $\left(\frac{400 \text{ d.v.}}{700 \text{ d.v.}}, \frac{600 \text{ d.v.}}{1000 \text{ d.v.}}\right)$ I had a visual image of a broad step and a small step beneath it $\overline{\text{—}}\text{—}\text{—}$ ". "In both cases $\left(\frac{1000 \text{ d.v.}}{1200 \text{ d.v.}}, \frac{500 \text{ d.v.}}{800 \text{ d.v.}}\right)$ there was an image of a line. The second sound was curved and gradually went into a straight line $\overline{\text{—}}\text{—}\text{—}$ ". "I had rather a feeling than an image of a big stream gushing

¹⁴ Aristoxenus, *The Harmonics*. Translated by H. S. Macran. Oxford, 1902, 170-172.

Helmholtz, *On the sensation of tone as a physiological basis for the theory of music*. New York, 1912. 250.

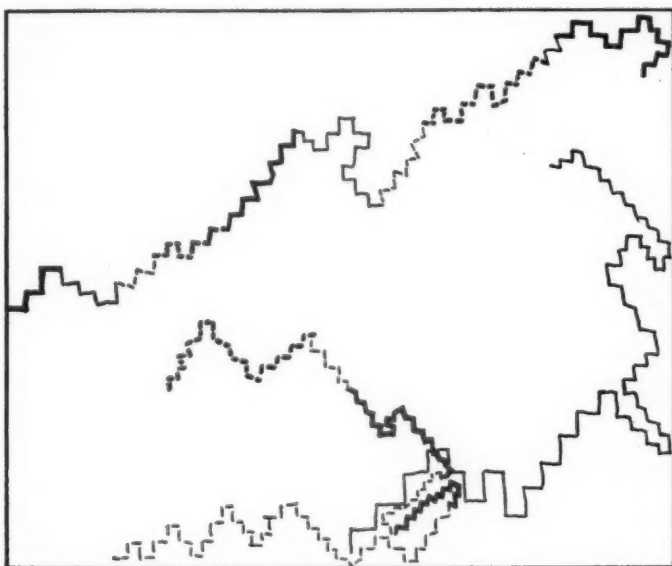
¹⁵ Watt, H. J. *The foundations of music*. Cambridge, 1919, 160.

¹⁶ Bingham, H. van Dyke, *Studies in melody*. Psychol. Monogr. 1910, 12, No. 3. whole No. 50.

¹⁷ Watt, H. J. *The psychology of sound*. Cambridge, 1917, 91.

forward". The investigators did not find any appreciable difference between the highly and less musical subjects as regards the physiological sub-aspects.¹⁸

"The melody is not only perceived as something audible, but as being in motion" and "perception of music and perception of motion are recognised as analogous processes", states Belaiew-Exemplarsky¹⁹ who carried out investigations on children. In drawings and paintings of melodies by children, the analogies to staff-notation are obvious.



*Drawing of a boy aged nine and a half years to Beethoven's Ecossaise in E flat. He commented: "I drew the stairs upwards, when you played upwards, and downwards, when you played downwards, and I applied dark colours when you played loudly, and bright ones when you played softly". A careful analysis revealed that the periods, each of which consists of eight bars, are distinctly recognisable.*²⁰

¹⁸ Myers, C. and Valentine, C. W. *A study of the individual differences in attitudes towards tones.* British. Journ. of Psychol., 1914/15, 7, 68-111.

¹⁹ Belaiew-Exemplarsky, S. *Die Auffassung melodischer Bewegung.* Arch. für die Ges. Psychol., 1934, 92, 370-422.

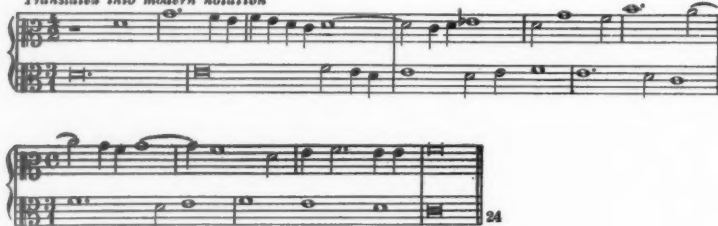
²⁰ Schünemann, G. *Musikerziehung.* Leipzig, 1930, Plate XII. As we cannot give a coloured reproduction, we differentiate light and shade by varying the thickness of the lines.

The frame of musical notation is given by projecting the movement of the melody graphically.²¹ This is in accordance with the mode of perception in music. The outline of melodic movement is the first we perceive, and even if rhythm and pitch are indistinct, the shape still remains a definite experience. "The essence of melody for the unmusical is the melodic curve (*Melodiekurve*)" states Rupp,²² and Kochmann²³ finds in his study on musical memory images that "not all memory images are distinct. Even musical people sometimes have vague recollections, which only show the direction of the melodic curve, without having retained either pitch, intervals or rhythm". Musical notation thus appeals to the senso-motoric faculty and the motoric imagery as being chiefly concerned in the process of perceiving (and reproducing) music.

The notation of rhythm was introduced and developed into a complicated system by the *Musica Mensurata*.



Translated into modern notation



The introduction of the bar line was the decisive step which led to the present form of rhythmical notation. The bar line again owes its origin to the practice of music, and like the notation of melody, to conducting. This time it was not chironomy but the

²¹ A. Wellek already referred to the relationship between motion and notation in his study *Die Entwicklung unserer Notenschrift aus der Synopsie*. Farbe-Ton-Forschungen, Bd. III. Hamburg, 1931.

²² Rupp, H. *Über die Prüfung musikalischer Fähigkeiten*. Zeitschr. für angew. Psychol., 1915, 9, 1-76.

²³ Kochmann, R. *Über musikalische Gedächtnisbilder*. Zeitschr. für angew. Psychol., 1924, 23, 329-351.

²⁴ Bellermann, F. *Die Mensuralnoten und Taktzeichen des XV. und XVI. Jahrhunderts*. Berlin, 1858, 57.

familiar "beating time", which brought the bar line into existence.

Conducting in the sixteenth century meant the regular marking of the old *tactus*—the unit of measurement (thus indicating how many *breves* or *semibreves* the *tactus* consisted of)—by mechanical "ups" and "downs" with the baton. This form of beating time, reminiscent of our metronome, merely oriented about the unit of measurement and gave the tempo. Being purely mechanical it did not mark the accents and phrases—nor did it influence the rhythmical interpretation. "*Tactum non aure sed oculo observabis.*"²⁵ This mechanical form of conducting found its graphic expression in the bar line, and it was much later, under the influence of instrumental music that the bar became an organism of accented and unaccented beats. The consequent use of the bar line made all the previous signs and prescriptions concerning the duration of notes unnecessary. Furthermore, it brought about the exact vertical arrangement of the different parts, according to their successive or simultaneous execution. We have already mentioned the sub-divisions of beats. The marking of time values by black and white notes is restricted by the prevailing use of black notes. Thus rhythm in notation is expressed by means of arithmetic and geometry.

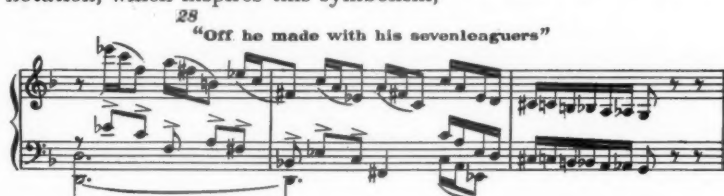
Theorists often use the words horizontal when they mean melodic, and perpendicular or vertical when they mean harmonic.²⁶ These expressions, probably suggested by musical notation, are now recognised terms for the two dimensions of music, the linear or temporal, and the tonal. Harmony in notation appears in its vertical aspect as simultaneity. Chords are written in the order they are built up and read in the traditional harmony, from bottom to top, their bulkiness immediately suggesting volume of sound. Notation of harmony is also characterised by its dependence on the melody, which is but for rare exceptions placed above the harmony whereas two or more melodies running alongside suggest their co-ordination. Melody read by itself gives an idea of the piece, but harmony without the bonds of melody is meaningless. This relationship, immediately recognisable by the eye, is in perfect accordance with the role harmony fulfils in music as the interpreter of melody.

Musical notation, as has been shown, is not a system of

²⁵ Agostino Pisa (1646), quoted by Schünemann, *G. Geschichte des Dirigierens. Leipzig, 1913, 115.*

²⁶ First by J. Hullah, *The history of modern music.* London, 1862, 106.

in vocal and programme music. It is the special feature of staff-notation, which inspires this symbolism,



particularly in those cases where it is directed rather to the eye than to the ear. The Germans very appropriately call this *Augenmusik*. To alter the system of notation would mean the loss of the key to certain traits in our music.

For nearly three centuries staff-notation has successfully preserved the great masterpieces of music. Surely, the elimination of certain awkward points and a general purification by international agreement would greatly unburden the picture of notation from unnecessary and antiquated signs, but the frame—the fundamentals—cannot be altered without destroying a part of music itself.

²⁸ Comment made by R. Strauss himself to his *Till Eulenspiegels Lustige Streiche*.

Mozart and the Pianoforte

A Prelude to the study of the Concertos

BY

JOHN F. RUSSELL

BEFORE dealing specifically with the Pianoforte Concertos of Mozart, it is necessary to clear the ground by the discussion of several matters which relate directly to them. In spite of the fact that the Concertos are now generally recognised as gems of the purest ray serene—if a cliché may be permitted which means precisely what it implies—little has been written about them that is really pertinent to the subject. Possibly one reason for this was the unaccountable neglect which obtained for the best part of a century—after the advent of Beethoven's richer but not more significant pianoforte style and colourful orchestration. But perhaps the neglect was not so unaccountable after all, and lay in the rapid rise of the virtuoso school of piano players that, paradoxically, Mozart himself had inaugurated.

Mozart has been called the first master-pianist, but this is only partially true and subject to several qualifications. The pianoforte was developed in his time and came at an opportune moment for him, but it was also running side by side with the harpsichord and Mozart was as much—if not more—a harpsichordist as a pianist. Indeed, until 1777, when he met Stein, it might be said he did not treat the pianoforte with any seriousness. The harpsichord was so much in his blood that to the end it coloured his keyboard music and left an indelible impression on all his compositions. It does not follow that Mozart was entirely uninfluenced by the pianoforte: on the contrary, many passages in his later pianoforte works are decidedly pianistic and obviously inspired by the new instrument. Nevertheless, the greater bulk of his work is apt as much for the harpsichord as the pianoforte.

Mary Cowden Clarke, in the biography of her father, *Life and Labours of Vincent Novello*, tells of a visit to Mozart's sister at Salzburg to present a monetary donation in 1829, subscribed by his admirers because of her poor circumstances. A quotation is given from Novello's diary with a slight description of Mozart's early

"clavier", on which he played duets with Nanerl: "It was a kind of clavichord, with black keys for the naturals and white ones for the sharps."

The compass ranged from:



and we are told that the tone was soft with good quality in the bass. The description is vague, but Novello was sufficiently close to the period to know a harpsichord when he saw one—they had not by any means all been consigned to the lumber room in his day. We can only conclude, therefore, that the instrument was an early example of the pianoforte and was acquired by him in early manhood. It may have been the Anton Walter (1780) of which Mozart was so fond and which is now in the Mozarteum, Salzburg.

The numerous portraits of Mozart as child and growing youth frequently picture him seated at a harpsichord and he could not have come into intimate contact with the pianoforte in his early creative period. This matter is pertinent to the study of Mozart as a composer and should, in view of the works he wrote for the harpsichord, be sufficient to dispel the prevalent notion that the harpsichord was devoid of "expression".

There are numerous misconceptions about the qualities of the instrument as an artistic medium that need to be cleared up. It is absolutely incorrect to suggest that the harpsichord was incapable of tonal gradation by touch, and this opinion, often stated by people who ought to know better, can only be founded on a lack of practical acquaintance, or on vague theorising in ignorance of the instrument. There is nothing like so much gradation as on the pianoforte, it is true, but the speed with which a key is depressed does make a perceptible impression on the dynamic intensity of the tone. The tone itself has its own peculiar virtue. Approximating perhaps rather closely to the *pizzicato* of the string instruments, it has not the "cut off" sharpness and slightly muffled quality of the plucked violin and Dr. Burney's description of it as a scratch with a note at the end of it was rather more clever than just. Other fallacious shortcomings attributed to it are lack of accent and non-ability to phrase. As far as the steep incline of the pianoforte's *crescendo* and *diminuendo* is concerned, it is true that the harpsichord is not comparable, but artistic sensibility can accomplish wonders in

phrasing within its limited range and short phrasing is always possible because accent is well defined. On the Schudi and Broadwood (1791), with which the writer is acquainted, the well-defined *staccato* is accomplished by small felt dampers on the tops of the jacks which cut off the tone quite effectively when the key is released. One other prime advantage possessed by the harpsichord was the possibility of changing the tone colour. The semi-damping of the lute stop turns the instrument into a passable imitation of the lute or harp, the quills give a quite delicate fairy-like effect and the loud, and soft leather plectra each have distinctive qualities, while the swell pedal allows something totally impossible on the pianoforte—a *sforzando* after the chord has been struck.

It has been quoted as an oddity of taste that even after the pianoforte attained its supremacy over the harpsichord, purchasers often desired the swell to be affixed to the new instrument. Whence it has been deduced that this was merely the incapacity to realise the advantages of tone gradation by touch, an opinion which has generally been accepted without question. What is overlooked, however, is the very definite advantages and increased expressiveness of the swell, particularly in slow movements. The gradual opening of the swell—worked with a pedal—would take away a little from the “percussiveness” of pianoforte tone, allow a *sforzando* of sorts by a quick opening and could give a kind of tremulo effect to chords by rapid opening and closing. It is more than likely that the desire was founded in this aesthetic fact than the lack of knowledge of the new instrument.

The special qualities of the pianoforte need not be enumerated here since this is merely an attempt to get the harpsichord into a right perspective. Perhaps the circumstance that mitigated most against the plucked instrument was the changing style in music. The harpsichord was a perfect medium for polyphonic music: on it a fugue is always clear-cut and intelligible and there is no sustaining pedal to blur its outlines. The pianoforte, on the other hand, can take the fullest of harmonies and still allow a melody to sing clearly above them. The lean, lithe lines of Mozart and the comparative thinness of the harmonies are better designed for the harpsichord and obviously are the result of thinking in terms of this instrument. Incidentally, it may be mentioned here that the harpsichord has not the flexibility and agility of the pianoforte and this factor should temper the speed of contemporary compositions. Scarlatti, Haydn and Mozart did not intend the break-neck impetuosity that the modern virtuoso sometimes reads into their *allegros* and *prestos*.

Authorities, in discussing Mozart, are either designedly careful, in speaking of his early works, to avoid defining the instrument or else confuse the terms of pianoforte and harpsichord. The careful may speak of "clavier" which may mean, generally, a keyboard instrument or, more specifically, a pianoforte. There can be no doubt that the instrument for which Mozart wrote his first compositions was the harpsichord. The internal evidence of those six-year-old minuets (K.1-4) expressly points to the harpsichord and the small pieces of the following year (available in a modern edition) all have the same tendency. The first concerto—one of the four adapted from sonata movements of other composers at the age of eleven—has been recorded for the gramophone with a harpsichord as the solo instrument and proves beyond doubt that this instrument was in his mind. The first pianoforte sonata in C major, composed in 1774, has not a bar in it that does not sound perfectly at home on the harpsichord.

There is little to indicate when Mozart first came into intimate personal contact with the pianoforte. In a letter to Hagenauer dated 20th August, 1763, Leopold Mozart says that he has bought a "charming little clavier from Stein in Augsburg, which is very good for practice when travelling". The clavier here mentioned must have been a small harpsichord or, alternatively, a clavichord. Stein became organist and builder of organs and harpsichords at Augsburg in 1755, after working in Silbermann's workshop at Strassburg. It is not easy to arrive at the exact date that Stein turned his very considerable abilities to pianoforte making but he seems to have invented the "German" or "Viennese" action about 1773: at any rate, there is an example bearing this date in the Stuttgart *Landesgewerbemuseum* (C.25).¹ It was not until 1777 that Mozart apparently took much interest in the instrument, but fortunately absence from home induced him to rhapsodise about his discovery in a letter to his father which, at the same time, affords us some appraisal of his earlier experiences. The extract from this letter has often been printed, but is worth quoting again:—

"I must now tell you about the Stein pianoforte. Before I saw these, Späth's claviers were my favourites, but now I must give the preference to Stein's, for they damp much better than the Ratisbon (Regensburg) instruments. If I strike hard, whether I allow my fingers to rest on the keys or lift them, the

¹ Rosamund Harding's *The Piano-forte*, Cambridge, 1933.

sound finishes as soon as I raise my hand. However I strike the keys the tone is constant: it doesn't hang fire, it remains even, not getting either weaker or stronger; it doesn't fail to sound or remain on—it's just all *one*. . . . There is one feature that makes them better than all others: they are made with an escapement which not one in a thousand knows anything of; and without this it is impossible for the pianoforte not to block or sound again. The hammers fall again immediately after striking, whether or not the key is held down. . . . He [Stein] often says, 'If I were not such a passionate lover of music myself and did not play a little, long ago my patience with the work would have been exhausted, but I like my pianofortes to be durable and to respond to the player' . . ."

Mozart also makes a reference to the sustaining—or perhaps it would be more accurate to call it the damper—pedal, and from this it is obvious that the device was already an established feature of the instrument, although at the time it was worked with the knee instead of the foot. He says, "The machine which you work with the knee is also better made by Stein. You scarcely need to touch it to make it act and as soon as the knee is taken the least bit away you can't hear the slightest reverberation".

Delighted as Mozart appears to have been with this device, he never got into the way of fully appreciating its possibilities, and his playing was noted for a sparing use of the pedal. This, of course, influenced his style of composition and there are very few instances where the texture is improved by pedal effects.

Späth of Ratisbon, also a maker of harpsichords, obviously devoted his attention to the pianoforte fairly early and one reference declares that he turned his hand to converting claviers into the new instrument. The action in his pianoforte has been adjudged clumsy and may have accounted for his name merely cropping up in the Mozart letters in a rather disparaging comparison. The Späth instruments, apparently, did not inspire Mozart to compose for them, for both the D major concerto (K.175), 1773, and the B flat (K.238), 1776, have title-pages which indicate the harpsichord (the first—"Clavicembalo"; the second—"Concerto di Cembalo"). This may signify nothing except loose nomenclature in the actual instrument required to be employed but it does definitely show which instrument was most in the composer's mind. It is a pity so many of the later works, without title-pages, cannot help in the search for accurate data on this point.

Turning to contemporary estimates in an attempt to discover

the secret of Mozart's charm in his playing, apart from his compositions, the usual confusion exists. Hipkins has recorded that Saust,² who heard Mozart play, said that he had no remarkable execution on the instrument and that he could not be compared with the later virtuosi. That this cannot have been the opinion of the majority of his contemporaries is evident by the interest evinced in him, not only as a prodigy—to whom much would be forgiven—but as a matured artist constantly giving public concerts. Beethoven, according to Czerny, is said to have suggested that his technique was more fitted for harpsichord playing than for the pianoforte. This is probably true, but it has to be remembered that although Beethoven was a noted improviser on the pianoforte in his youth, eliciting the remark from Mozart: "He will give the world something worth listening to", his first sonatas are as apt for the harpsichord as the pianoforte. It was only after Mozart's death that he turned the new instrument into an entirely novel force in composition. Beethoven's opinion, therefore, should be regarded not as adverse criticism, but merely as a fairly obvious statement of fact when viewing the immense strides that writing for the pianoforte had taken.

Additional proof that Saust's opinion was not generally shared seems apparent from a further account in Mozart's letter dealing with the description of Stein's pianofortes. Remarking to Stein that he would like to play on one of his organs, as that instrument was his passion, Stein seemed surprised, and said: "What! such a man as you, so great a clavier-player, wants to play on such an instrument as that, no sweetness, no expression, no *piano*, no *forte*, but always going on in the same way?" Mozart remarks that it was evident from Stein's conversation he had the impression that the organ would be played in the same style as the pianoforte: so he asks, "Do you imagine, Herr Stein, that I am going to canter about on your organ?"

When Mozart first arrived at Augsburg to visit Stein the old pianoforte maker did not recognise him at once and Mozart denied his right name, inverting it to "Trazom" and begging Stein to defer opening the letter of introduction, "Why bother reading that just now? Do please open up your saloon, for I am anxious to see your pianofortes at once". Saying "Just as you please", Stein opened the door, Mozart ran to a pianoforte and began to play, whereupon his style and ability were immediately recognised. This

² I have not been able to discover who Saust was or his qualifications for accredited criticism.

does not sound like mediocre playing! In any case, Stein was highly delighted to have such a well-known artist praise his instruments and must have been more highly delighted still when Mozart spread his fame abroad—so much so that the action became known as the “Viennese action”, with the “English” action as its only rival. The significance of this will not escape attention. Possibly Saust, in his remarks to Hipkins, had been corrupted in his view of the pianoforte’s function by the greater brilliance of the lavish and external embellishments of the virtuoso-school of the early nineteenth century.

In any case, Mozart was only a child of his age in that he did not immediately perceive the possibilities of the new instrument. The development of the pianoforte had been comparatively slow, apparently because the primary aim had been to improve the harpsichord to a point that would make it more responsive to the touch. The makers themselves had no more idea than the players of its future triumph and the remarkable revolution in keyboard writing that it was to produce. Haydn was numbered among the composers of genius who was at first unaffected by the new conditions and his pianoforte sonatas almost without exception are fitted to the older medium: when he wrote for the pianoforte, like most others in the eighteenth century, he regarded the two instruments as interchangeable.

It is possible to gain some idea of Mozart’s style as a player from his own words. First, there is his dictum that “above all things a player should possess a quiet, steady hand, the natural lightness, smoothness and gliding rapidity of which is so developed that the passages flow like oil”.³ There is his rather humorous and not unmalicious account of Nanette Stein’s playing, who, at the time was about eight years old, where he writes: “She perches herself exactly opposite, the treble, avoiding the centre, that she may have more room to throw herself about and make grimaces. She rolls her eyes and smirks; when a passage comes twice, she always plays it slower the second time and slower still if it comes a third time. In playing a passage she raises her arms and if it is to be played with emphasis she appears to use her elbows and not her fingers, as awkwardly and heavily as possible. The funniest thing is, that if a passage occurs (which ought to flow like oil) where the fingers must necessarily be changed, she does not pay much attention to it, but lifts her hands, leaves out the notes and quite

³ A favourite simile. Elsewhere he writes: “I played the Strasburg concerto: it went as smooth as oil: everyone praised the pure fine tone”.

coolly goes on again. This, moreover, puts her in a fair way to get hold of a wrong note which often produces a curious effect".

Mozart then softens his criticism by observing that he intends it to convey some idea of the playing and teaching at Augsburg and admits that the child is clever, "but on this system will never improve, nor will she ever acquire much velocity of finger". Then he goes on to read a lesson on time and calls it the principal thing in music and a matter on which he has had a two-hour discussion with her father, who acknowledges that nobody "has handled his pianos as I do. My keeping so accurately in time causes them all much surprise. The left hand being quite independent in the *tempo rubato* of an *adagio*, they cannot comprehend at all. With them the left hand always yields to the right".

What may be learned from this is in a negative category in so far as it indicates the things that Mozart did not do. By inversion it may lead to a notion of his ideals. The mechanism of the Stein pianoforte encouraged lightness, since the key-bedding was shallow, and consequently the best effect could be gained by a hand that kept close to the keyboard. He had a due regard for accuracy and precision, with every detail laid clear, and his *forte* was evidently not in the nature of a violent contrast. The smoothness "like oil" that he insisted upon so much and which came better from Stein's pianofortes than Späth's, resulted from equality of touch on the instrument itself, although it must have been acquired and equally in evidence on the harpsichord. One can imagine that Späth's pianofortes were a real trial to him in this respect and would not be conducive either to frequent playing or composition for such an instrument. The comments on a true *rubato* are extremely interesting and more so when it is realised how accurately they foreshadowed the practice of Chopin. (In passing: it may be observed that Chopin is in a direct line from Mozart—through Hummel.)

Too much cannot be known about his precepts since it affects the whole question of tradition in the playing of his concertos. When he was writing about the sonata he had composed for and was teaching Rosa Cannabich, he said: "The *andante* will give most trouble, it is full of expression and must be played with accuracy and taste and the *fortes* and *pianos* given just as they are marked". He had previously said that she played the pianoforte well but now is not quite so sure and comments adversely on her left hand, which was insufficiently trained. In the letter he continued: "I said, both to her mother and herself, that if I were her regular master I would lock up all her music, cover the keys of the pianoforte

with a handkerchief and make her exercise both hands separately in passages and shakes very slowly at first, until they were thoroughly trained: after that I am confident she would become a genuine clavierist". A few days later, at the home of the Cannabichs (in Mannheim) in the presence of Sterkel, a noted virtuoso whom Beethoven visited in 1791, Rosa Cannabich played a sonata of Mozart's and the composer remarked that she managed it better than those that Sterkel had played. All of which suggests the high standard that Mozart ever desired. Rosa, by the way, was fifteen years old at the time and obviously profited quickly by the tuition, for less than a fortnight later Mozart writes to his father and admits that "yesterday she gave me indescribable pleasure by the admirable manner in which she played my sonata. The *andante* (that does not go quickly) was done with the greatest expression". In this letter, also, is a sidelight on Mozart's attitude to musical portraiture, for he declared that the *andante* was composed "entirely in accordance with Mddle. Rosa's character . . . and it really is so: she is just like the *andante*".

It is perhaps inevitable that criticism should constantly pour out of Mozart's letters, and another sample of his strictures occurs in an account of his meeting with Vogler. Apart from Vogler's "wearisome engraved sonatas" which Mozart had to play, he was incensed at Vogler's treatment of *his* sonata, which "he scrambled through at sight. . . . He took the opening movement *prestissimo*—the *andante* as *allegro*—and the rondo more *prestissimo* still. He played a considerable part of the bass very differently from the original, inventing at times quite another harmony and melody. It is impossible to do otherwise when playing at such a speed: the eyes cannot see the notes, nor the fingers find them. What good is there in this? The listeners (those worthy of the name) can only say that they have *seen* music and pianoforte-playing. It makes them hear, and think, and feel as little—as he does . . . besides, it is much easier to play quickly than slowly—notes may be dropped without notice. But is this genuine music? . . . In what does the art of playing *prima vista* consist? In this—to perform in correct time, and to express all the notes and ornaments with proper taste and feeling as written so that the music should give the impression of having been composed by the person who plays".

Apparently the reason Mozart was so annoyed was that Vogler was showing off his paces in the manner of the mere pianoforte-player rather than the artist. It is no uncommon feature in a star: the more it scintillates the more it impresses the crowd and it

doesn't much matter if it is glittering in a dung-heap. But Mozart's stars, to impress him, could only shine in a heaven of artistic endeavour. He has said elsewhere that he was no lover of mere difficulties and it has to be admitted that in the concertos, where display is permitted and occurs, that there is always an adequate artistic motive behind the passage. Arpeggios, scales and brilliant passage work may bind the subjects and link the sections, but their real mission is not so much to dazzle as to emphasise the melodic themes just as his occasional harmonic dissonances place the following concords in a stronger light. "Melody is the essence of music" he said. His early contact with Italian influences endowed him with the love of a rather ornate type of melody—although he could be equally effective in much simpler shapes—but he never allowed the flourishes to obscure his purpose of explicit melodic expression. To have the lovely melodies of this *andante* so maltreated and robbed of expression would have stimulated a milder man than Mozart to anger.

What issues from this incident is the urge towards expression and artistic presentation, an appreciation of relatively correct *tempos*, strict observance of the composer's concepts and the deprecation of a speed which does not allow the ideas to become apparent. Some—or all—of these are facets of the same diamond and it may not be out of place here to observe that he did not always "play the copy" himself. But then these were his own works and he would be entitled to add after-thoughts as he progressed. The evidence is in his words. In 1783, in writing to his father of the Rondo in D (K.382) which he had composed for the Concerto (K.175) ten years previously, he says: "I have not yet altered the introduction to the rondo, for whenever I play this concerto I play whatever occurs to me at the moment". This, of course, would not justify any other player making a free improvisation at that point, although there is every justification in amplifying certain details of the solo parts in the concertos.

Before leaving Vogler it may be said that Browning's high regard for him as an organist would have puzzled Mozart, but perhaps he played better later when he toured Europe with a portable organ as the first travelling showman on that instrument. In any case he did a valuable service to organ-building by his innovations and to music generally as the teacher of Weber.

Another whom Mozart criticised with a good deal of point was Richter, a pianist in Vienna making a tour on his way to Holland, his native country, in 1784. Richter was to visit Salzburg, and Mozart gave him a letter of introduction to his father, Leopold,

whom he prepared by sending a written summary of his impression of the man and his abilities. "So far as execution goes he can do a good deal, but you will see, he is too coarse and laboured in his style of playing and totally devoid of all taste and feeling. He is the best-natured man possible, without any pride. He looked all the time at my fingers when I was playing and then exclaimed suddenly: 'Good heavens, how I labour and perspire without getting any applause, whereas to you, dear friend, it's merely child's play!' My reply was, 'I once took pains enough so that I might no longer require to do so'. He is a man who may be included among our good pianists."

It may seem that Mozart was niggardly in his praise of contemporary players but that is not necessarily the case—on occasion he could extol without reservation. These excerpts from his letters are chosen with a purpose—to endeavour to throw light on his own practice and technique. Since such accounts as exist elsewhere are mainly concerned with indefinite eulogies, without exact details, this may only be done by an examination of the faults he objected to in others—without necessarily subscribing to the views therein expressed. But when he falls foul of Clementi, Mozart's opinions have to be accepted with some reserve. It may be as well to state the objections to his freely expressed strictures at the onset. It must be remembered that in the famous test of skill, before the Emperor in Vienna, Clementi was handicapped by using an instrument with the "Viennese action" instead of the deeper, richer and more expressive "English action" to which he was accustomed. He could not be expected to do as well on a pianoforte of this sort and so Mozart's more or less customary remark about his playing lacking "taste and feeling" should be accepted at less than its face value. Of the two rival schools of pianoforte-playing the one founded by Clementi was destined to eclipse Mozart's and Beethoven himself adopted the Clementi principles. As a composer Clementi was not without merit; he had facility and brilliance but no great degree of emotional expression and was incapable of the full extent of thematic and structural development; further, he had no great bent for harmonic innovation. But in spite of these weaknesses his music was "easy" in its adaptability: his style and technique were greater in the understanding of what was required from the instrument. Some of his sonatas will well repay revival to-day. Clementi praised Mozart's singing touch, and it has been said of him in turn that the clearness of his touch and the variety of his nuances were without parallel.

Before passing on to quote extracts from Mozart's letters bearing on Clementi, it may be noted, as a final word, that Mozart borrowed the opening theme of the sonata played on this occasion for the chief subject of "The Magic Flute" overture. Whether this was a case of subconscious memory or done deliberately with the idea of showing what *could* be done with the theme will never be satisfactorily decided.

"Clementi plays well, so far as execution with the right hand goes. His greatest strength lies in his passages in thirds. Apart from this he has not a Kreutzer's worth of taste or feeling—in short, he is simply a *mechanicus*."

And again:

"Clementi is an excellent *cembalo*-player, but that is all. He has great facility with his right hand. His star passages are thirds. Apart from this, he has not a farthing's worth of taste or feeling: he is a mere *mechanicus*. He improvised and then played a sonata. . . . I improvised and played variations. The Grand Duchess produced some sonatas by Paisiello (wretchedly written out by his own hand) of which I played the Allegros and Clementi the Andantes and Rondos. We then selected a theme from them and developed it on two pianofortes. The funny thing was that, although I had borrowed Countess Thun's pianoforte, I only played on it when I played alone . . ."

And yet again:

"I have a few words to say to my sister about Clementi's sonatas. Everyone who either hears them or plays them must feel that as compositions they are worthless. They contain no remarkable or striking passages except those in sixths or octaves. And I implore my sister not to practice these passages too much, so that she may not spoil her quiet even touch and that her hand may not lose its natural lightness, flexibility and smooth rapidity. For after all, what is to be gained by it? Supposing that you do play sixths and octaves with the utmost velocity (which no one can accomplish, not even Clementi) you only produce an atrocious chopping effect and nothing else whatever: Clementi is a *Ciarlatano* like all Italians. . . . (He has) not the slightest expression or taste, still less, feeling."

What is known of Mozart as a pianist? It will be found that surprisingly little, except the constant unenlightening eulogy, has survived! Hummel formed a school largely based on his method, although it must not be forgotten that Hummel also had lessons from Clementi. It may be surmised, however, that when Humme

played the Mozart concertos he was handing on the practice and precept of the composer and that the elaborations to the printed note in which he indulged may have had some sanction from Mozart's own custom. This is an important matter that will be developed further on another occasion. In the meantime, at this point, it may serve a useful purpose to summarise what has been gleaned from the foregoing paragraphs.

Mozart was particular in the position of the hand: it had to fall naturally and gently on the keyboard, much as though it had been fashioned for the purpose and Clementi's bravura passages upset him because he thought they tended to disturb an essential balance and serenity and thus shocked the eye as well as the ear. (This factor would weigh the more with him since he always appears to have been surrounded by watching admirers as is evident in his remarks about Nanette Stein's grimaces.) Ease and repose at the keyboard would seem desirable for full artistic expression. This quiet hand, allied to the shallow "Viennese action", was conducive to a fastidious clarity of detail and correctness of execution which enabled him to be sure that his passage work, to use his own simile, flowed like oil—the simile is perhaps a trifle more utilitarian than the description of Chopin's velvety touch, or the "pearling" scales of Liszt, but it means precisely the same thing.

There can be no doubt that the taste and feeling on which Mozart laid such stress existed in his own playing. He had his own views on *rubato* and must have depended upon it to a large degree for his clarity of expression, but he teaches a salutary lesson to those pianists—and they still exist in large numbers—whose idea of expression is to rob music of its rhythm. The subtle implications of a free and independent right hand against a rigid and unbending left mean an equipoise that must be instinctive rather than manufactured. It is impossible of attainment to the mere trained pianist—it is the prerogative of the musician; any attempt to cultivate it will result in a stiff mechanical calculation devoid of life, grace and sincerity. Perhaps in this lies the reason that subsequent development in pianoforte playing was mainly insensitive to the nuances of Mozart.

Mozart was under no delusions about his technique. He had worked hard to make the products of his idealism conducive to practical success in performance. Technique, as a physical attribute is, of course, subconscious habit, but it can only be directed to aesthetic ends when welded to an equally subconscious selection of delicacy and taste. Mozart knew where he was going and gave

conscious expression in both visible and audible media to his exalted aspiration. Dittersdorf, who might have had reason to be bitter since Mozart's compositions ousted his own, was gracious enough to acknowledge an intriguing combination of art and taste in his playing, and Haydn eulogised it fervently. His staccato, in particular, seems to have impressed everyone by its gracious brilliance and "peculiar charm".

In tracing Mozart's artistic lineage as a pianist the question of formation of style is of primary importance. His first teacher was his father, Leopold, a very sound musician who is known as the author of a very fine violin method *Versuch einer gründlichen Violinschule*, 1756, and who continued as Mozart's adviser and critic to the end of his life in 1787. But Mozart's artistic education really commenced in the wider sense when he met Johann Christian Bach in London and came, through him, under Italian influences. It was there he composed his first symphonies, at the age of eight, and copied out the one by Abel (K.18) which was for so long attributed to Mozart himself. Christian Bach's influence is apparent in the clavier works of that period, so much so that it is difficult to tell where Mozart begins and Bach ends. It should be realised that Mozart was not a great innovator—except in the one direction of the pianoforte concertos—and wrote largely in the idiom of his day. The necessity to stress this fact is shown by an incident in the writer's experience when a well-known pianist (a man of some discernment) told him that he had found a late eighteenth-century composition but did not care over much for it as it sounded like a bad imitation of Mozart—an attitude almost as bad as that of the man who objected to a nocturne by Field on the grounds that it was a milk and water version of Chopin.

What Mozart did with this "period" idiom was to endow it with artistic verities and convictions and to use it supremely well. After a certain time Mozart's melody took on a more individual cast but was still grounded in the period's general musical vocabulary. Take the first subjects of many of his opening movements—and other movements as well for that matter—almost inevitably they turn out to be rhythmical expositions of the common chord, thus conforming to the eighteenth-century practice of thoroughly establishing the tonality. The marvellous variety he managed to impart is beside the point for the purposes of this argument. Apparently the truth is that his mind was sponge-like and capable of absorbing any tasteful artistic expedient with which it came into contact. It would reach out towards Christian Bach's

reputedly elegant style of clavier playing—witness Mozart's arrangement of three sonatas by J. C. Bach as concertos with string orchestra (K.107)—and so back to Bach's greater brother, Carl Philipp Emanuel, who had published his "Method" in 1759. Mozart's tribute to Philipp Emanuel is well known: "He is the father and we are the boys". Space does not permit more than passing mention, other than that many a theme in Mozart's early works may be perceived to have germinated from Philipp Emanuel's sonatas.

Another influence is discernible in the four concertos of Mozart's extreme youth—long thought to be original but now proved composite works built on sonata movements taken from the compositions of a group of German composers then living in Paris. The main concern of Mozart has been to fit orchestral parts, and they should be regarded as exercises in concerto writing, probably done for the specific purpose of gaining experience. They are pieces typical of their time, unimportant from the musical point of view and having no outstanding merits; but they have a distinct place in the history of Mozart's development, both as composer and pianist. Before their true origin was discovered in the works of others, two opposed views had prevailed—advanced maturity extraordinary in such a child, and an inclination to dismiss them as insignificant juvenile trifles. The second notion need not be treated seriously. The very modest orchestra employed—two oboes and two horns in addition to the strings in the first, with two trumpets added to the third, and flutes instead of oboes in the fourth—is as much as most composers of that age would have thought necessary, but the solo parts contain certain technical advances that show the virtuoso in the making. Correct scale playing is important, and a good trill is essential. The finale of the second marks the beginnings of his brilliant staccato as well as containing passages that necessitate accurate digital adjustment with the hands in close positions, while in the fourth the left hand advances beyond mere occasional excursions from Alberti basses and broken octaves.

The fact that it is the orchestral part in which Mozart's hand is discernible does not affect the question of the growth of his keyboard technique, while it does indicate that his sojourn in Paris in 1766 had been beneficial by his contact with the group of German clavecinists who were domiciled in that city—possibly driven there as much by the artistic repressions of the Seven Years' War⁴ as by

⁴ Frederick II's Prussian drive against Austria, Russia and France is said to have had a detrimental effect on pianoforte playing.

the musical reputation of Paris. Of these harpsichord players—there is no inherent evidence in their works to suggest that they were pianists—Raupach was mostly drawn upon, with Honauer a close second. Two movements are by Schober and one by Eckhardt. It was of Schober that Leopold Mozart gave an unflattering account, but by an ironical twist he it is that has made the greatest impression on musical history. The little known work of Amédée Mercaux, *Les Clavecinistes de 1637 à 1790*, Paris, 1867, says that his great execution and the talent and merit of his compositions gained him considerable attention, while his pleasing melodies and novel forms were widely admired. It was apparently Schober who first introduced the clavecin as a regular feature of chamber music. The slow movement of the second "Mozart" concerto was taken from a Schober sonata for harpsichord and violin. If any curiosity is felt on the score of Schober's style and scope it may be remarked that some of his music is accessible in modern editions: a Minuet and Allegro in the second volume of Pauer's *Alte Meister* and a selection which includes concertos in volume 39 of the *Denkmäler deutscher Tonkunst*.

Before leaving this group of arrangements it must be said that it would be unfair to charge Mozart with plagiarism merely because posterity decided at first that they were original works. They were probably produced and played in Salzburg simply as what they were—studies in the concerto form. A musical brain like Mozart's had no need to purloin ideas, but he had the need for study which he probably based on the movements that most appealed to him at the moment. His remark to Richter, quoted previously, about working hard at the keyboard to make it easy applied with equal force to composition.

Mozart's preoccupation with "taste and feeling" is most marked whenever he is talking about clavier playing. The question of taste and display is a delicately adjusted matter. Just where one begins and the other ends is—well, mainly a point of personal predilection. Perhaps it might be better expressed as based on a perception of suitability. Monotony is not inevitably a transgression but, unless the idea demands it, is better avoided. The principle of sonata-form, which provides for dramatic development by contrasting elements, does not rule out repetition. Indeed, repetition is often essential for the adequate delineation of an idea. A slight variation in successive presentations of the idea will avert any possibility of tedium and is therefore not only allowable but desirable. Mozart realised this early—it may be seen in the opening bars of the first

concerto: the orchestral exposition is couched in the same language as the keyboard's reply but speaks a different dialect. The violins and violas are thrown across the accent with quaver syncopations while the oboes sustain the chord and the horns and cellos maintain a steady crochet pulse in the first bar. When the solo instrument enters it turns that first bar into a flourish on the common chord. It may be argued that this is a perception of the different properties of the instrumental forces. True! except that the violin can "flourish" equally as well as the pianoforte. But it does not alter the very real difference in presentation. If this example is not sufficient examine the rondo of the same work in which the principal theme becomes slightly more elaborate with repetition.

This kind of treatment, beginning so early, was progressive in Mozart's work. Carried further, it verges upon or enters the domain of display. In a concerto a display of virtuosity has always been regarded as permissible but there is always this proviso, when regulated by aesthetic considerations, that it must remain subservient to the musical idea. To return to the matter under discussion, no single passage of the Mozart concertos, however brilliant or "technical", can be said to exceed the bounds of good taste. His practice was equal to his precept. Looking at the cadenzas which he wrote for his last concerto, No. 27, in B flat, in the year of his death, there is still the same restraint and subordination to purely musical ends even here, where display might have been expected to become exuberant. No glittering cascades of notes, no astounding turns of modulation, just an enhancement of the main themes.

Incidentally, display can lie as much in silence as in notes. Exaggerated pauses, and a succession of such, are as much a breach of good taste as the most pestilential torrents of sound. This is mentioned because it is in the cadenzas to Mozart's concertos, fabricated by other writers, that good taste recedes. So-called dramatic pauses, awkward harmonies, and swirling passages based on the chromatic scale—whereas Mozart's scheme was essentially diatonic—sometimes make us regret the tradition that left the cadenzas to the discretion of the performer. Since Mozart supplied cadenzas for several of the concertos there is no reason why the model should be radically ignored.

"Taste and feeling" may be regarded from another angle, particularly as everything that enables us to understand genius is important. That Mozart was engrossed with these ideas should warn those who consider his keyboard works merely as academic exercises without overmuch depth of musical expression, suitable

for teaching purposes—and those pianists who play them that way. At the other extreme it should also warn the performers who transgress by trying to bring Mozart “up-to-date”—splashing the works with uncharacteristic bravura effects, turning the delicate filigree into polychromatic pyrotechnics, especially in movements conceived in a monochrome of dim-lit moods, or, obversely, by scaling down the dramatic emphasis in other movements that require full expression. We have all suffered under these misconceptions. The only view that will arrive within appreciable distance of their true worth and value is to regard them with historic eyes, studying their genesis and appraising their artistic value from the standpoint of his contemporaries.

All this does not mean that Mozart performances should be relegated to the miniature. It will be remembered that he was a virtuoso, a master-pianist, in the best sense of the term. It was essential, particularly after the break with the niggardly, uncomprehending Archbishop of Salzburg, that he should apply his talents as an executant musician to his livelihood. In order to do this the public demand for new feats would have to be met and there can be little doubt that he astounded as well as satisfied his exacting audiences. No precise account survives of the way he did this. Macdowell, in his *Historical and Critical Essays*, suggests that “emotional utterance or even new and poetic colouring was not to be expected of him”, an opinion that seems fallacious and at variance with the eulogies he evoked from musically sensitive people. Nor does it take into account the remarkable advance in emotional technique—the familiarity which alters and deadens meanings. And it entirely ignores Mozart’s constant endeavour to endow his music with expression and equally ignores the fact that he was a composer of operas who succeeded in setting dramatic situations with abundant characterisation of both protagonists and events. All in all, the conclusion must be reached that if he astounded with display it was always in perfect accord with feeling and expression.

Everything lends itself to the supposition that his main interest in life was music: in fact, it might truthfully be said that music was life itself to him. When inspiration came all else was forgotten. Even his barber must needs follow him around, razor in hand. If this means anything at all it means that Mozart translated life into terms of music: that his music was an emotional, spiritual and thoughtful interpretation of everything he felt or observed in his own personal existence and the life-stream that flowed past him. His masterly writing, colossal contrapuntal

ability and polished phraseology should not be permitted to obscure the deep emotional significance of his apparently "absolute" compositions, and the more effectively the spirit behind the printed note (in our imperfect system of black dots on white paper) is discerned, the sooner it will be realised that he was as great an interpreter of life, within the perfectly conceived limits of the formal composition, as the best of those who came after him to use the more glowing colours of the richer palate with which invention and progress had provided them.

Moeran's Symphony in G Minor

BY

HEATHCOTE STATHAM

To write a description of a musical work is as difficult and perhaps as unsatisfactory as to write one of a garden or a landscape. The best that can be hoped is that the reader's interest will be sufficiently aroused for him to go himself to hear the music, or to see the garden or the landscape.

Moeran's Symphony has had several performances in England, so that there has been opportunity for musicians to assess its value. It was heard first under Leslie Heward at a concert of the Royal Philharmonic Society, it was played in 1938 at a Promenade Concert and this year at one of the London Symphony Orchestra's concerts. It has also been played by the Hallé Orchestra. At home and abroad it has had about a dozen performances in two years. The work is in four movements and lasts about three-quarters of an hour. A moderate sized orchestra is used: two of each wood-wind (second flute doubles piccolo), four horns, three trumpets, trombones (with tuba in the last movement), harp, and a considerable percussion section.

I

The work starts in an unusual way for a modern symphony since it does so with a "straight" tune of lyrical beauty played over a simple

The musical score is presented in three systems. The first system is for Violins I & II, with dynamics *f*, *p*, and *mp* indicated. The second system is for Horns & Wood Wind. The third system is for Cello, with a *cresc.* marking. The music is in G minor, 4/4 time, and features a simple, lyrical melody in the strings over a harmonic accompaniment.

accompaniment for wind and horns. After a few bars this tune is repeated *ff* against a counter-theme for horns:



Fragments of the first subject are used throughout the movement, and indeed from this theme the material of the movement grows. In particular the phrase:



plays a large part, being used immediately after the *ff* version of the first subject. Bars six and seven of the tune re-appear as:



and much use is made of this figure derived from them:



which is used sometimes as an interjection by the wind, sometimes as a swirling cross-rhythm background by the strings against which brass and wind play themes founded on Ex. 2.

Ex. 3 is used to prepare the way for the second subject, and it is worth while quoting a few bars to show the composer's individual and characteristic use of harmony:

The second subject, to which Ex. 6 gradually leads, is a very lovely tune.

Beginning thus:

7 Andante cantabile

it rises to an impassioned climax played by all the strings (except the basses):

8 Molto allargando
Strings in 9 octaves

This is so beautiful that one almost feels a grudge against the composer for only letting it be heard once in its entirety, its re-appearance in the recapitulation being little more than hinted at. The second subject dies gradually away till, with a change of time to *Allegro molto*, the development section starts with a clap of thunder from the drums; the effect can be compared to that of the sudden crashing chord that begins the development section of the *Pathétique* Symphony. After the drum entry the strings begin *ff* this rhythmical figure:

9 Allegro molto
Strings
ff risoluto

above which we hear later the wind playing the short phrase, shown in Ex. 3, which is soon used fugally by the strings: a big climax is reached, followed by a sudden *pianissimo*, and we have in succession:

10 Bassoon

from the bassoon and:



from a solo viola. The climax and conclusion of the development come with a canonic treatment of the concluding bars (eight and nine) of the principal subject, strings and horns carrying on the canon against pounding chords from the rest of the orchestra. The recapitulation may catch the listener napping, for the main theme (now in the wind) returns in A minor instead of G minor. The recapitulation is telescoped, the ground being covered quickly, and the second subject being, as has been mentioned, only hinted at. This treatment leaves room for an exciting coda where horns, percussion and wood-wind work up a terrific climax against a background of strings based on Ex. 3:

12

1st Violins 8ve higher

2nd Violins 8ve higher

Violas 8ve higher

Trumpets & Hns.

The musical notation shows four staves. The top three staves are for the Violins and Violas, each marked '8ve higher'. They play a rapid, ascending scale-like figure. The bottom staff is for the Trumpets and Horns, playing a series of chords that support the string texture. The notation is dense and rhythmic, indicating a climactic passage.

These four bars give some idea of the method used, the string figure remaining unchanged while brass, percussion and wood-wind are piled up. There is a sudden collapse, and one feels that the movement is going to end softly: but almost immediately the excitement boils up again, and the conclusion is *fff*.

II

The remote key of B minor is used for this movement, producing a mood in strong contrast to that of the first. Sombre and slow-moving, it has an elemental grandeur. It is not an easy movement to understand at a first hearing because the composer presents each of the themes (there are four of them) at the beginning of the movement and then proceeds to build up the structure on them.¹ Only

¹ Cf. the first movement of Elgar's Violin Concerto. [Ed.]

an exceptionally intelligent listener is likely to grasp the composer's plan at once. But once grasped it is seen to be logical and carried through with great skill.

Here are the beginnings of the four themes. After a bar of soft drum-roll and held horn notes the cellos and basses give out:



which is followed by:



Overlapping and answering phrases in the wind comprise the third theme which begins on the clarinets:



while the fourth is:



The effect of the four-part cello phrase *con sordini* is most beautiful.

It is not possible to trace the course of the movement in minute detail but one or two points may be noted. Much use is made of the double-basses as melodic instruments, and for several pages of the score they sing the melody, Ex. 13—or one founded on it—below a moving accompaniment of broken chord figures for divided strings, and restless scale passages for wind. The demi-semiquaver figure that finishes Ex. 13 is heard most effectively from them, their ponderous reverberations on these quick notes giving to a listener who likes to think pictorially the idea of the thud of a wave on the seashore. Particularly is this so at the climax when drums are added to the basses, and the brass give out the main theme. There is a feeling of overwhelming power about these deep thundered notes.

17 *Lento e maestoso*
Full Orchestra

Cellos, Basses and Drums

Throughout most of the movement the minor key is used, but in the middle the third theme is given as a duet to strings and horns which move through major keys to a glowing climax.

This lighter passage coming midway is the peak of the movement, not because it has the greatest climax, for that is at Ex. 17, but because it is the place where the music for a few bars attains to happiness in contrast to what is sombre, turbulent or pathetic elsewhere. After the climax the double-bass demi-semiquaver notes gradually die away into the distance. Then the upper strings sing gently a variant of Ex. 14 (already heard in full from the basses). Right at the end the clarinets give out Ex. 15 quietly; there is a drum roll, and the movement dies away with a long held chord in the lower strings.

III

The third movement—in scherzo time, one in the bar—is in D major. It is not a whirling example, the opening rambling oboe tune having a rather languid quality.

18 *Vivace*

Oboe

Strings

This is interrupted in its course by a rising theme for horns: one that keeps thrusting its head into the movement in an ominous way till, near the end, it suddenly takes possession and becomes the dominating character.

There are, in fact, two elements here: one that comprises scherzo themes, the oboe theme, the "village inn" theme that follows it:

19 *Flute & Clar.*

and the working out of these two (plus another theme for strings) into a scherzo movement; and a second martial element, which

one feels in a way has nothing to do with the scherzo, but is like an attack on it from the outside. Without this attacking factor there is sufficient material for a satisfactory and charming movement, but it would be one without dramatic significance. The composer makes one feel that behind what is a little "fey" and fairy-like, there is the sound of battle.

The movement starts with the oboe, horn and wood-wind themes already mentioned. To these is added a new figure in the strings, (derived, perhaps, from the horn theme):

20 Cantabile

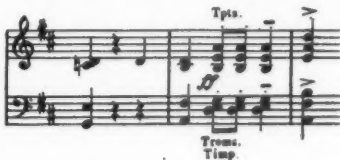
Strings



above which snatches of the wood-wind theme are heard. Soon the key changes to C major, and the violins sing out the oboe theme. "The village inn" tune re-appears on a solo trumpet against *ff pizzicato*: gradually the time slackens and over a drum roll, four bars of harp solo prepare the way for a new theme, a mysterious call from the horns, while the flute plays the first phrase of the movement. This sets the music dancing softly (strings *con sordini*), and when the dance is dying the drums and brass suddenly break in with a startling *ff*:

21

Strings pizzicato con sordini



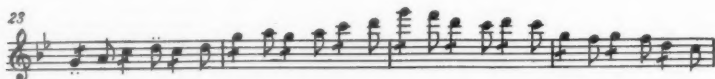
a shattering climax is reached, the whole orchestra working up in a few bars from *pp* to *fff*, the peak being reached with a *fff* stroke (with a drumstick) on the cymbals. At once the music dies away leaving the oboe to play a phrase of his first tune, before the movement fades into the air *ppp*.

IV

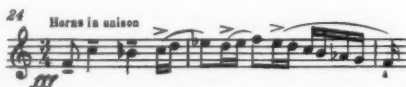
The last movement, in G minor, has a short introduction (*lento*): in it are references to the first theme of the first movement, and hints of those that are to come in the *Allegro molto* of the Finale. This *Allegro* begins (after the introduction has died away almost to nothing on the clarinet) with two bars of soft drum roll on the low A flat; then the violas announce the first theme:



Very soon the orchestra begins racing up and down this unorthodox pentatonic scale:



The whole of this section of the *Allegro* goes at breakneck speed; melodic fragments are heard as the music races along—as stations flash past an express train. The most complete theme is given as a solo from the four horns in unison, and concludes with this brilliant flourish. (The fourth horn, however, is excused from scaling these heights.)



When the music has reached boiling point it breaks off unexpectedly, the timpani play:



as a solo, and there is a gradual *decrescendo*, during which the drums persist; then, over the drum rhythm is heard a new theme:



This is developed at some length as a middle section. A return is then made to the first episode, played now in F sharp minor by the clarinet; the pentatonic scale passage returns less exuberantly than before, whereupon the strings start working up a continual *crescendo* against which the brass play in canon with full force: an effective, if somewhat brutal example of Moeran's orchestration.

The strings cease suddenly, there is a rapid *decrescendo*, and with a change of time to seven-four comes the most remarkable and beautiful passage in the movement. Taking Ex. 26, the violins start a motif in which the same rhythmical outline of one bar's length, is repeated twenty-nine times:



The passage can hardly be called a tune since it is unchanging rhythmically; but as it moves to its great climax and sinks again to rest, it becomes a wailing and passionate song. These twenty-nine bars are on a tonic pedal except at the moments of climax; a pedal which continues until the last four bars of the movement. Above this pedal, as a sort of summing up, themes that have been heard before are reviewed quietly and lingeringly, until at the end there is a sudden *crescendo* from the drums; the brass blaze out Ex. 26, and the movement ends with six great chords.

* * * * *

It has been said of this symphony that it is episodic and contains too great a wealth of thematic material. That there is this wealth is true, but it should be realised that the composer's themes often grow from one parent source. The first subject in the first movement can be related to all the themes that follow: even the beautiful second subject grows from it, dissimilar as the two may appear. In the same way a study of the score shows how the later themes in the last movement derive from the viola "jig" theme. This is a technical device upon which too much stress should not be laid: but it gives to the movements, on close acquaintance, a homogeneity that at a first hearing may not be apparent.

It is quite true that there is no movement here in which the form is so fused and hard-baked that one can pick up the entire creation as it were, and look at it as a whole structure, as can be done with the second movement of Sibelius' fifth symphony—to quote a modern example. But there are many ways of composing tribal lays, and Moeran's is the romantic and dramatic. From the first theme of the work with its "once upon a time" feeling, to the splendid seven-in-a-bar section that seems to sum it up, we are listening to a tale that is told, even though we do not know (nor does it matter) what the tale is.

It would be unwise and unnecessary to try to deliver judgment upon this remarkable work so soon after it has been completed. It may be that it will take as permanent a place in music as do the symphonic works of Elgar. One cannot yet tell. But one thing it has that all music must have in order to live—and that is melody. Great tunes are not to be estimated or judged; they are creations to which the listener responds instinctively and spontaneously.

The First Editions of Brahms

BY

OTTO ERICH DEUTSCH

(*To commemorate the Cambridge degree offered to Brahms in 1876
and 1892*)

[Continued from Vol. I, No. 2, page 143]

- 59 [8] *Lieder und Gesänge für eine Singstimme mit Bgl. d. Pf.* (Eight Songs and Vocal Pieces for Solo Voice, with Pf. Acc.) **Rieter 770a-b. Dec. 1873 ("1874").**

Two books (each with four songs), transfer, 1½ Thlr. the first, 1½ Thlr. the second book, with violet border and green tint-plate, with German and English words, translated by E. M. Traquair.—2. edition ("1874"): 4 Mk. 50 Pf. and 3 Mk. 60 Pf., with Lucas' name.—3. edition: Edition Peters No. 3681a-b (1918).

- 60 *Quartett [No. 3] C moll für Pf., Violine, Bratsche und Violoncell.* (Third Pf. Quartet in C minor.) **Simrock. 7702. Nov. "1875".**

Score and parts, transfer, 13 Mk. 50 (the score), with Lucas' name.

- 61 *Vier Duette für Sopran und Alt, mit Bgl. d. Pf.* (Four Duets for S.A., with Pf. Acc.) **Simrock. 7452. "1874".**

Score and parts, transfer, 4 Mk.—2. edition: with German and English words, translated by Natalia Macfarren, s. op. 20, 3. edition, 2. issue; 2. issue: s. do., 3. issue.

- 62 *7 Lieder für gemischten Chor [a capella].* (Seven Songs for Mixed Chorus a capella.) **Simrock. 7453. "1874".**

Score and parts (7454) in Octavo, transfer, 4 Mark the score, 4 Mark 80 Pf. the parts, with border, with jacket.—2. edition: Berlin ("1874"), with Lucas' name, with German and English words, translated by Natalia Macfarren.

- 63 [9] *Lieder und Gesänge für eine Singstimme mit Pf.* (Nine Songs and Vocal Pieces for Solo Voice, with Pf.) **Peters. 5704a-b. 1874.**

Two books (No. 1-4, 5-9), transfer, without price, with the violet border of the old Peters Edition and jacket, with plate No. only.—2. edition: 6395a-b (Edition Peters No. 1460a-b, about 1880), without price, with German and English words, translated by Natalia Macfarren.—3. edition: Edition Peters No. 2011a-b.

- 64 [3] Quartette für vier Solostimmen mit Pf. (Three Quartets for S.A.T.B., with Pf. Acc.) Peters. 5705. 1874.

Score in Folio and parts (5706) in Octavo, transfer, without price, with the border of the old Peters Edition, with plate No. only.—2. edition: with the jacket of the Peters Edition, No. 1461 (about 1880).—3. edition: 8926, with the new Peters border, with the jacket of the Peters Edition, No. 1461 (about 1900).

- 65 Neue Liebeslieder, [15] Walzer für vier Singstimmen und Pf. zu vier Händen. (New Songs of Love, Fifteen Waltzes for Vocal Quartet. Simrock. 7670. Sept. "1875".

Score in Folio and parts (7671) in Octavo, transfer, 4 Mark 50 the score, 4 Mark the parts, with a green border, with Lucas' name, with German and English words, translated by Natalia Macfarren.—2. issue: with the common title for opp. 52 and 65, "Liebeslieder. Songs of Love. Waltzes. Walzer für das Pf. zu vier Händen (und Gesang ad libitum)", with the jacket of Brahms' chorus collection, with Lengnick's name.—Arrangement for small Orchestra Acc. to No. 9: s. op. 52.

- 65a Neue Liebeslieder, [15] Walzer, Bearbeitung für Pf. zu vier Händen ohne Gesang. (New Songs of Love, Fifteen Waltzes, Arrangement for Pf. Duet, without Voices.) Simrock. 7707. "1877".

Transfer, with the green border of op. 65, M. 4.50, with jacket, with the German and the English words in the Primo and the Secondo part respectively.—2. issue: with the common title for opp. 52a and 65a, "Walzer für Pf. zu vier Händen nach den Liebesliedern", with border.

- 66 Fünf Duette für Sopran und Alt mit Bgl. d. Pf. (Five Duets for S.A., with Pf. Acc.) Simrock. 7703. "1875".

Score and parts (7704), transfer, without price.—2. edition: with German and English words, translated by Natalia Macfarren, s. op. 20, 3. edition, 3. issue.

- 67 Quartett (in B dur No. 3) für 2 Violinen, Bratsche und Violoncell. (Third String Quartet in B flat.) Simrock. 7892. Nov. "1876".

Score in Octavo and parts (7893); the score engraved, 4 Mk. 50, title page and jacket with border; the parts transfer, 7 Mk. 50.—2. issue of the score: transfer ("1876").—Pf. arrangement for four hands: 7906 ("1876"), engraved, without price, with the names of three foreign agents (Lucas among them); 2. issue: transfer, 8 Mark; 3. issue: without price, with jacket.

- 68 Symphonie [No. 1] (C moll) für Grosses Orchester. (First Symphony in C minor for large Orchestra.) Simrock. 7957. Nov. "1877".

Score and parts (7958), engraved, without price on the title page, with the names of four foreign agents (Lucas among them), with jacket (Mk. 30).—2. issue of the score: transfer, with a correction on p. 26, the end of the first movement (Meno Allegro instead of Poco sostenuto).—Pf. arrangement for four hands: 7559 ("1877"), engraved, without price, with jacket (Mk. 12); 2. issue: transfer ("1877", published after 1897), with the agents' names, with jacket.

- 69 **Neun Gesänge für eine Singstimme mit Bgl. des Pf.** (Nine Vocal Pieces for Solo Voice, with Pf. Acc.) **Simrock. 7951-2. 1877.**
Two books (No. 1-5, 6-9), engraved, without price, with the common title for opp. 19, 46-49, and 69-72.—2. edition: transfer (about 1877), M. 4 each book, with jacket, with German and English words, translated by Natalia Macfarren.—3. edition: 9156-7 (1889), do.
- 70 **Vier Gesänge für eine Singstimme mit Bgl. des Pf.** (Four Vocal Pieces for Solo Voice, with Pf. Acc.) **Simrock. 7953. "1877".**
Engraved, without price, with the common title (s. op. 69).—2. edition: transfer (about 1877), M. 4, with jacket, with German and English words, translated by Natalia Macfarren.—3. edition: 9160 (1889), do.
—The first edition of No. 4, "Abendregen" (Evening rain), was published earlier, in the "Blätter für Hausmusik" (Klasse A), by E. W. Fritsch in Leipzig, vol I, No. 1, pp. 6-8, 1st Oct., 1875.
- 71 **Fünf Gesänge für eine Singstimme mit Bgl. des Pf.** (Five Vocal Pieces for Solo Voice, with Pf. Acc.) **Simrock. 7954. "1877".**
Engraved, without price, with the common title (s. op. 69).—2. edition: transfer (about 1877), M. 4, with jacket, with German and English words, translated by Natalia Macfarren.—3. edition: 9162 (1889), do.
- 72 **Fünf Gesänge für eine Singstimme mit Bgl. des Pf.** (Five Vocal Pieces for Solo Voice, with Pf. Acc.) **Simrock. 7955. "1877".**
Engraved, without price, with the common title (s. op. 69).—2. edition: transfer (about 1877), M. 4, with jacket, with German and English words, translated by Natalia Macfarren.—3. edition: 9164 (1889), do.
- 73 **Zweite Symphonie (D-dur) für Grosses Orchester.** (Second Symphony in D for large Orchestra.) **Simrock. 8028. Aug. "1878".**
Score and parts (8029), engraved, without price on the title-page, with the names of the foreign agents (s. op. 68), with jacket (Mk. 30).—2. issue of the score; transfer ("1878"), with Simrock's name only on the title-page.—*Pf. arrangement for four hands:* 8030 ("1878"), engraved without price, with jacket (Mk. 12); 2. issue: transfer ("1878", published after 1897), with jacket.
- 74 **Zwei Motetten [für gemischten Chor a capella].** (Two Motets for Mixed Chorus a capella.) **Simrock. 8056, 8058. "1879".**
Score (without Pf. part, two books) and parts (8057, 8059, "1879") in Octavo, engraved (text separately printed from type on p. 4), without price, with vignette, with jackets, with German and English words, translated by Natalia Macfarren, with the names of four foreign agents (Lengnick among them).—2. issue: the score Mk. 3 and 2, the parts Mk. 4 and 2, with the additional names of other agents.—3. issue: transfer.
- 75 **[4] Balladen und Romanzen für zwei Singstimmen mit Pf.** (Four Ballads and Romances for Vocal Duet with Pf. Acc.) **Simrock. 8052. Autumn "1878".**
Score and parts, engraved, without price.—2. issue: transfer ("1878").—2. edition: 2 M. 50 Pf. (No. 1), 1 M. 50 Pf. (Nos. 2, 3, 4), with border, with German and English words, translated by Natalia Macfarren, with the names of the American, Russian and Swiss agents.

- 76 [8] *Clavierstücke*. (Eight Capricci and Intermezzi for Pf. Solo.) Simrock. 8090-1. "1879".
Two books, engraved, without price.—2. issue: transfer ("1879"), with jacket.
- 77 *Concert [in D] für Violine mit Bgl. des Orchesters*. (Violin Concerto in D.) Simrock. 8133. Oct. "1879".
Score (in Octavo) and parts (8134, the Solo Violine 8132), engraved, without price, with jacket.—2. issue of the score: M. 20.—3. issue: transfer.
- 78 *Sonate [No. 1 in G] für Pf. und Violine*. (First Violin Sonata in G.) Simrock. 8148. Nov. 1879 ("1880").
Engraved, without price.—2. issue ("1880"): Mk. 7-50, with jacket.—3. issue: transfer ("1880").
- 79 *Zwei Rhapsodien für das Pf. [in h und g]*. Two Rhapsodies for Pf. Solo in B minor and G minor.) Simrock. 8166. "1880".
Engraved, without price.—2. issue: transfer ("1880").—3. issue: Mk. 4, with jacket (at latest 1911).
- 80 *Akademische Fest-Ouvertüre [in c] für grosses Orchester*. (Academic Festival Overture in C minor for large Orchestra.) Simrock. 8187. July(?) "1881".
Score (in Octavo) and parts (8188), engraved, without price, with jacket.—*Pf. arrangement for four hands*: 8195 ("1881"), transfer, without price, with jacket (Mk. 6).
- 81 *Tragische Ouvertüre [in d] für Orchester*. (Tragic Overture in D minor for Orchestra.) Simrock. 8189. July(?) "1881".
Score (in Octavo) and parts (8190), engraved, without price, with jacket (Mk. 12 and 16).—*Pf. arrangement for four hands*: 8213 ("1881"), transfer, without price, with jacket (Mk. 6); 2. issue: Simrock G.m.b.H.
- 82 *Nänie von Friedrich v. Schiller für Chor und Orchester (Harfe ad libitum)*. (Nänie for Chorus and Orchestra, Harp ad lib.) Peters. 6525. Dec. 1881.
Score and parts, transfer, without price, with the new border of the Peters Edition, printed in gold, with German and English words, translated by Mrs. John P. Morgan.—2. issue: with the jacket of the Peters Edition, No. 2081.—*Pf. score* with German and English words: 6526 (1881), transfer; 2. edition: 7693 (about 1895), with the jacket of the Peters Edition, No. 2082, with German, English and French words.
- 83 *Concert (No. 2, B dur) für Pf. mit Bgl. des Orchesters*. (Second Pf. Concerto in B flat.) Simrock. 8263. Sept. "1882".
Score and parts (8264, of the Pf. part 8265), engraved, without price, with jacket (Mk. 30 the score, Mk. 25 the parts, Mk. 10 the Pf. part).—2. issue of the score and the Pf. part: transfer ("1882").—*Arrangement for two Pianos*: 8260 ("1882"), transfer, Mk. 20.
- 84 [5] *Romanzen und Lieder für eine oder zwei Stimmen mit Bgl. des Pf.* (Five Romances and Songs for One or Two Voices, with Pf. Acc.) Simrock. 8298. "1882".
Engraved, without price.—2. edition: transfer: with German and English words, translated by Natalia Macfarren ("1882").—3.

edition: 9200 (1889), Volks-Ausgabe No. 78a, with Lengnick's name as the English and Max Eschig's name as the French agent, with German, English and French words.—4. edition: 10494 (about 1895), M. 4, with German and English words.

- 85 **Sechs Lieder für eine Stimme mit Bgl. des Pf.** (Six Songs for Solo Voice, with Pf. Acc.) Simrock. 8299. "1882".
Engraved, without price.—2. issue: transfer.—2. edition: with German and English words, translated by Natalia Macfarren ("1882", really about 1885).
- 86 **Sechs Lieder für eine tiefere Stimme mit Bgl. des Pf.** (Six Songs for a deep Voice, with Pf. Acc.) Simrock. 8300. "1882".
Engraved, without price.—2. issue: transfer.—2. edition: with German and English words, translated by Natalia Macfarren ("1882", really about 1885).—In No. 4, "Über die Haide" (Over the Moor), the misprint "brausende Hebel", instead of "brauende Nebel" is corrected in the 2. edition.—A facsimile of No. 3, "Nachtwandler" (The Somnambulist), was published with op. 43, No. 2 and op. 94, No. 4 (s. op. 43).
- 87 **Trio [No. 2 in C] für Pf., Violine und Violoncell.** (Third Pf. Trio in C.) Simrock. 8324. Dec. 1882 ("1883").
Score and parts, engraved, without price, with jacket.—2. issue: transfer ("1883").
- 88 **Quintett [No. 1 in F] für zwei Violinen, zwei Bratschen und Violoncell.** (First String Quintet in F.) Simrock. 8314. Dec. 1882 ("1883").
Score (in Octavo) and parts (8315), engraved, without price.—2. issue of the score: transfer, Mk. 6, with jacket ("1883", with Lengnick's name).—*Pf. arrangement for four hands*: 8316, without "1883", transfer, without price; 2. issue: "1883", Mk. 8, with jacket.
- 89 **Gesang der Parzen von Goethe für sechsstimmigen Chor und Orchester.** (Song of the Fates, for Six-part Chorus, S.A.A.T.B.B., and Orchestra.) Simrock. 8317. Feb. 1884 ("1883").
Score and parts (8318, the Chorus parts in Octavo), engraved (text separately printed in type), without price, with a corrigenda slip for the misprints of the score.—2. edition: in Folio ("1883", published about 1885), transfer, with German and English words, translated by Natalia Macfarren; in Octavo: 8319–20.
- 90 **Dritte Symphonie (F dur) für Grosses Orchester.** (Third Symphony in F for large Orchestra.) Simrock. 8454. March "1884".
Score and parts (8455), engraved, without price, with jacket.—2. issue: transfer.—*Arrangement for two Pianos*: the score 8387 ("1884"), transfer, without price; the second part 8444.—*Pf. arrangement for four hands* [by Robert Keller]: 8466 ("1884"), transfer, without price, first and third movement revised by Brahms; 2. edition: inserted in the Peters Edition, No. 8901, Oblong-Folio.
- 91 **Zwei Gesänge für eine Altstimme mit Bratsche und Pf.** (Two Vocal Pieces for Alto, with Viola and Pf.) Simrock. 8474. "1884".
Score and parts (8475–6), engraved, without price, with German and English words, translated by Mrs. John P. Morgan.—2. issue of the

score: transfer, Mk. 4,50.—2. edition: with German, English and French words (1912, in the title for Bratsche the word Viola is substituted).

- 92 [4] *Quartette für Sopran, Alt, Tenor und Bass mit Pf.* (Four Quartets for S.A.T.B., with Pf. Acc.) Simrock. 8477. "1884". Score and parts (8478), engraved, without price, with green border, with German and English words, translated by Mrs. John P. Morgan.—2. issue: transfer.—3. issue: without "1884", with copyright note ("Aufführungsrecht vorbehalten").
- 93a [6] *Lieder und Romanzen für vierstimmigen gemischten Chor.* (Six Songs and Romances for Four-part Mixed Chorus.) Simrock. 8479. "1884". Score and parts (8480, in Octavo), engraved, Mk. 4 the score, Mk. 4 the parts.—2. edition: transfer, with German and English words, translated by Mrs. John P. Morgan; 2. issue: without "1884".
- 93b *Tafellied (Dank der Damen) von Joseph v. Eichendorff für sechstimmigen gemischten Chor mit Pf.* (Drinking Glee for Six-part Mixed Chorus, S.A.A.T.B.B., with Pf. Acc.) Simrock. 8484. Jan. (?) "1884". Score and parts (8485), engraved, without price.—2. issue: Mk. 3 the score, Mk. 3 the parts.—2. edition: transfer (text separately printed from type), with German and English words, translated by Mrs. John P. Morgan ("1885").—A facsimile of the autograph was published on 17th Dec., 1910, in Theodor Müller-Reuter's "Festschrift des Singvereins in Krefeld".
- 94 *Fünf Lieder für eine tiefe Stimme mit Bgl. des Pf.* (Five Songs for a deep Voice, with Pf. Acc.) Simrock. 8488. "1884". Engraved, without price.—2. issue: transfer.—2. edition: with German and English words, translated by Mrs. John P. Morgan ("1884", really 1885).—A facsimile of No. 4, "Sapphische Ode" (Sapphic Ode), was published with op. 43, No. 2 and op. 86, No. 3 (s. op. 43).
- 95 *Sieben Lieder für eine Singstimme mit Bgl. des Pf.* (Seven Songs for Solo Voice, with Pf. Acc.) Simrock. 8489. "1884". Engraved, without price.—2. issue: transfer.—2. edition: with German and English words, translated by Mrs. John P. Morgan ("1884", really 1885).
- 96 *Vier Lieder für eine Singstimme mit Bgl. des Pf.* (Four Songs for Solo Voice, with Pf. Acc.) Simrock. 8626. "1886". Engraved, without price, with jacket (the title-page and the first page of the jacket, identically lithographed, with border vignette, designed by Max Klinger), with German and English words, translated by Mrs. John P. Morgan, with G. Schirmer's name as the American agent.—2. issue: transfer ("1886").
- 97 *6 Lieder für eine Singstimme mit Bgl. des Pf.* (Six Songs for Solo Voice, with Pf. Acc.) Simrock. 8627. "1886". Engraved, without price, with jacket (the title-page and the first page of the jacket, identically lithographed, with border vignette, designed by Max Klinger), with German and English words, translated by Mrs. John P. Morgan.—2. issue: transfer ("1886").

- 98 **Vierte Symphonie (E moll) für Grosses Orchester.** (Fourth Symphony in E minor for large Orchestra.) Simrock. 8686. Oct. "1886".
Score and parts (8618), engraved, without price, with jacket (Mk. 30).—2. issue: transfer.—*Arrangements for two Pianos*: 8667 ("1886"), transfer, without price, score and second part (8668).—*Pf. Arrangement for four hands*: 8712 ("1887"), transfer, without price, with jacket (M. 12).
- 99 **Zweite Sonate (F dur) für Pf. und Violoncell.** (Second Violoncello Sonata in F.) Simrock. 8750. April "1887".
Transfer, without price, with jacket.
- 100 **Zweite Sonate (A dur) für Pf. und Violine.** (Second Violin Sonata in A.) Simrock. 8751. April "1887".
Transfer, without price.—2. issue: Mk. 8, with jacket.
- 101 **Trio [No. 3] (C moll) für Pf., Violine und Violoncell.** (Fourth Pf. Trio in C minor.) Simrock. 8752. April "1887".
Score and parts, transfer, without price, with jacket.—2. issue: Mk. 12 ("1887").
- 102 **Concert für Violine und Violoncell mit Orchester.** (Double Concerto for Violin and Violoncello.) Simrock. 8964. June "1888".
Score, engraved, without price, with jacket (Mk. 30).—2. issue: transfer, with Lengnick's name.—Parts: 8823, engraved (Mk. 24).—*Arrangement for Violin, Violoncello and Pf.* (by Brahms?): 8936 ("1888"), engraved, without price; 2. issue: transfer, Mk. 15.
- 103 **[11] Zigeunerlieder für vier Singstimmen (Sopran, Alt, Tenor und Bass) mit Bgl. des Pf.** (Eleven Gipsy Songs for S.A.T.B., with Pf. Acc.) Simrock. 9026. Oct. "1888".
Score and parts (8979, in Octavo), transfer, with vignette, without price, with German and English words, translated by Mrs. John P. Morgan.—2. issue: with Lengnick's name, without "1888", with the jacket of Brahms' Chorus Collection.—*Arrangement of eight songs for Solo Voice*, with Pf. Acc., Nos. 1-7 and 11 (No. 7 in E major): 9046 ("1889"), transfer, with German and English words, with vignette, also on the jacket.
- 104 **Fünf Gesänge für gemischten Chor a Capella.** (Five Vocal Pieces for Mixed Chorus a capella.) Simrock. 9053. 1888 ("1889").
Score and parts (9054), transfer, M. 4 the score, M. 4 the parts, with German and English words, translated by Mrs. John P. Morgan.—2. issue: with copyright note ("Auführungsrecht vorbehalten").
- 105 **Fünf Lieder für eine tiefere Stimme mit Bgl. des Pf.** (Five Songs for a deep Voice, with Pf. Acc.) Simrock. 9042. 1888 ("1889").
Transfer, without price, with German and English words, translated by Mrs. John P. Morgan.
- 106 **Fünf Lieder für eine Singstimme mit Bgl. des Pf.** (Five Songs for a Solo Voice, with Pf. Acc.) Simrock. 9043. 1888 ("1889").
Transfer, without price, with German and English words, translated by Mrs. John P. Morgan.

- 107 **Fünf Lieder für eine Singstimme mit Bgl. des Pf.** (Five Songs for a Solo Voice, with Pf. Acc.) **Simrock. 9064. 1888 ("1889").** Transfer, without price, with German and English words, translated by Mrs. John P. Morgan.
- 108 **Dritte Sonate (D moll) für Pf. und Violine.** (Third Violin Sonata in D minor.) **Simrock. 9196. April "1889".** Transfer, without price.—2. issue: Mk. 8/sh. 8, with jacket.
- 109 **[3] Fest- und Gedenksprüche für achttimmigen Chor (a capella).** (Three Festival and Commemoration Sayings for Double Chorus a capella.) **Simrock. 9294. Feb. "1890".** Score (with Pf. part) and Vocal parts (9238), in Octavo, transfer, without price, with German and English words, translated by Mrs. John P. Morgan, with O. B. Boise's name as American agent.—2. edition: without the dedication (to Dr. C. Peterson, Mayor of Hamburg), without the Pf. part.
- 110 **Drei Motetten für vier- und achttimmigen Chor (a capella).** (Three Motets for Four- and Eight-part Chorus a capella.) **Simrock. 9306. "1890".** Score (with Pf. part) and Vocal parts (9281), in Octavo, transfer, without price, with German and English words, translated by Mrs. John P. Morgan, with O. B. Boise's name as American agent.
- 111 **Zweites Quintett (G dur) für zwei Violinen, zwei Bratschen und Violoncell.** (Second String Quintet in G.) **Simrock. 9508. Feb. "1891".** Score in Octavo and parts (9509), transfer, Mk. 6 the score, Mk. 10 the parts.—*Pf. arrangement for four hands:* 9505 ("1891"), transfer, Mk. 8, with jacket.
- 112 **Sechs Quartette für Sopran, Alt, Tenor, Bass mit Pf.** (Six Quartets for S.A.T.B., with Pf.) **Peters. 7639. 1892.** Score and parts, transfer, without price, with the new border of the Peters Edition, without the Publisher's No. on the title-page: (a) with German words only; (b) with English and French words, the former translated by F. Corder.—2. issues of the scores: the German edition with the Publisher's No. 7639 on the title page, with the Edition No. 2646 on the jacket; the English-French edition with the Publisher's No. 7648 on the title page, with the Edition No. 2644 on the jacket.
- 113 **13 Canons für Frauenstimmen.** (Thirteen Canons for Female Voices.) **Peters. 7636. 1892.** Score and parts, transfer, without price, with the new border of the Peters Edition, without the Publisher's No. on the title page: (a) with German words only; (b) with English and French words, the former translated by F. Corder (?).—2. issues of the scores: the German edition with the Publisher's No. 7636 on the title-page, with the Edition No. 2648 on the jacket; the English-French edition with the Publisher's No. 7678 on the title-page, with the Edition No. 2645 on the jacket.
- 114 **Trio (A-moll) für Pf., Clarinette (oder Bratsche) und Violoncell.** (Fifth Pf. Trio in A minor.) **Simrock. 9709. March "1892".** Score and parts, transfer, without price, with jacket.—2. edition: "... für Pf. Clarinette und Violoncell." (The Violin part, not by Brahms, was published after 1897.)

- 115 [3] Quintett [in h] für Clarinette (oder Bratsche), 2 Violinen, Bratsche und Violoncell. (Third String Quintet in B minor.) Simrock. 9710. March "1892".
Score, in Octavo, and parts (9711), transfer, with jacket with Lengnick's name; the score Mk. 6, the parts without price (Mk. 9).
- 116 [7] Fantasien für Pianoforte. (Seven Capricci and Intermezzi for Pf. Solo.) Simrock. 9874-5. "1892".
Two books (Nos. 1-3, 4-7), transfer, without price, with ornamented title-page, with jacket.—Two other issues, published in 1901 and 1911.
- 117 Drei Intermezzi für Pianoforte. (Three Intermezzi for Pf. Solo.) Simrock. 9876. "1892".
Transfer, without price, with ornamented title-page, with jacket.—2. issue: with half-title ("1898").—Another issue, published in 1901.
- 118 Sechs Clavierstücke. (Four Intermezzi, Ballade and Romance for Pf. Solo.) Simrock. 10054. "1893".
Transfer, without price, with coloured title-page, with jacket.—2. issue ("1893"): with common title-page for opp. 118 and 119, green coloured with grey tint-plate, without the numbers of the Pf. pieces ("Sechs" and "Vier").
- 119 Vier Clavierstücke. (Three Intermezzi and Rhapsody for Pf. Solo.) Simrock. 10055. "1893".
Transfer, without price, with coloured title-page, with jacket.—2. issue: with plain title-page.—3. issue: s. op. 118, 2. issue.
- 120 Zwei Sonaten für Clarinette (oder Bratsche) und Pf. No. 1 F moll, No. 2 Es Dur. (Two Clarinet Sonatas, No. 1 F minor, No. 2 E flat major.) Simrock. 10408-9. June "1895".
Two books, transfer, Mk. 8 each book, with jackets; the Viola part, 10411-2, Mk. 2.—*Arrangement for Violin and Pf.*: 10433-4 ("1895"), transfer, Mk. 8.
- 121 Vier ernste Gesänge für eine Basstimme mit Bgl. des Pf. (Four Serious Songs for a Bass Voice, with Pf. Acc.) Simrock. 10679. "1896".
Transfer, without price, with ornamented title-page, with jacket, with German and English words, translated by Paul England.—A facsimile of the songs was published in 1924 ("1923") by the Drei-Masken-Verlag in Munich.
- 122 Elf Choral-Vorspiele für die Orgel. (Eleven Choral-Preludes for Organ.) Simrock. 11726-7. "1902".
Two books (Nos. 1-4, 5-11), transfer, Mk. 3 each book, with jacket. "Einziges nachgelassenes Werk" (the only work [with Opus number] published posthumously). Edited by Eusebius Mandyczewski.—The eleventh Prelude ("O Welt, ich muss dich lassen"), the last work written by Brahms, was published in facsimile in vol. 15 of the "Sämtliche Werke" (1927).

B. WORKS WITHOUT OPUS NUMBERS

(published in Brahms' life-time)

In Chronological Order

- **Mondnacht, Lied für eine Singstimme mit Bgl. des Pf.** (Moon night, for Solo Voice, with Pf. Acc.) G. H. Wigand (Göttingen). —1854.

In the collection "Albumblätter", with seven songs by other composers.

—Separate edition: C. Luckhardt, Kassel, 686 (1872), transfer, 50 Pf.

—2. edition: "Neue Ausgabe", Raabe & Plathow, Berlin, 1057 (about 1878), 80 Pf.; 2. issue: Simrock 22589 (after 1900).

- [14] **Volks- Kinderlieder mit hinzugefügter Clavierbegleitung.** (Fourteen Children's Folk-Songs for Solo Voice, with Pf. Acc. ad libitum.) Rieter (Winterthur). 60. Autumn 1858.

Published anonymously, Octavo, engraved, without price, with a border on the title-page and a green one on the text-pages.—2. issue: transfer,

1 Thlr.—3. issue: 3 Mk.—English edition: "Popular Nursery Songs with additional Pf. acc.", translated by E. M. Traquair (Octavo, Leipzig und Winterthur, 1872).—2. edition: Edition Peters No. 3696 (1918), in different order (Nos. 3 and 5, 10 and 11 changed).

- **Fuge [in as] für Orgel.** (Fugue for Organ in A flat.) Breitkopf. —1864.

Engraved. Appendix to the "Allgemeine musikalische Zeitung", 20th July, 1864, "Neue Folge", vol. II, No. 29.—In book form: "Neue Ausgabe", "Fuge (As moll) für die Orgel", Breitkopf, 16286 (1883), transfer, without price; 2. issue: Mk. 1.50.—2. edition: "Neue Ausgabe", Simrock, 9020 (1888).

- [14] **Deutsche Volkslieder für vierstimmigen Chor gesetzt.** (Fourteen German Folk-Songs for S.A.T.B.) Rieter (Leipzig-Winterthur.) 395a-b. Dec. 1864.

Two books, score and parts, engraved, 1 Thlr. 5 Ngr. each score, with border.—2. issue: transfer (after 1869), 3 Mark 50 Pf. each score.—2. edition: Edition Peters Nos. 3694a-b (1918).

- [5] **Studien für das Pianoforte.** (Five Studies for Pf.) Senff. 884-6, 1393-5. April 1869, 1879.

Five books: I (884, 885) and II (884, 886) engraved, 15 and 20 Ngr. (1 Thlr. together), with border; 2. issue: transfer, 1 Mk. 50 Pf. and 2 Mk. (3 Mk. together); 3 issue: 1 M. 50 Pf. and 2 M., with Augener's name. III-V (1393-5), transfer, 1 and 1 and 2 M., with border, with the name of Augener & Co. as the English agents.—Contents: No. 1. Etüde nach Fr. Chopin (Chopin's F minor etude from op. 25, arranged in sixths). No. 2. Rondo nach C. M. v. Weber (Weber's Moto perpetuo, the Finale of Sonata op. 24 in C, with the prominent part in the left hand). No. 3. Presto nach J. S. Bach, 1. Bearbeitung (Arrangement of the Presto from the Violin sonata in G minor by Bach, first version). No. 4. Das selbe, 2. Bearbeitung (the same, second version). No. 5. Chaconne von J. S. Bach, für die linke Hand allein bearbeitet (Bach's Chaconne in D minor, for left hand alone).—No. 1, without Chopin's name, was published in the same year 1869 as especially composed by Brahms for Dr. Sigmund Lebert and Louis Stark's "Grosse theoretisch-praktische Klavierschule", 3. edition,

vol. IV, Stuttgart, Cotta 24 (1869), transfer, 3 Thlr. 15 Ngr., pp. 94-99, in the second division. English translation by C. E. R. Müller, after the 5. edition, 10 Mark 50 Pf.—A pirated edition of No. 1 was published before 1869 by Edmund Neupert (later Wilhelm Hansen), in Copenhagen.

- [21] *Ungarische Tänze für das Pf. zu vier Händen gesetzt.* (Twenty-one Hungarian Dances, arranged for Pf. Duet.) Simrock (Bonn und Berlin). 336-7, 8167-8. March 1869, 1880.

Four books, transfer, with vignette. I and II (Nos. 1-10: 336-7), 1 Thlr. 15 Sgr. each book, Simrock'sche Musikhandlung; 2. issue: on wood-paper, with jackets; 3. issue: Bonn und Berlin, 6998-9, 12 Fr. each book; 4. issue: Berlin, 1 Thlr. 15 Sgr. each book; 5. issue: 4.50 M. each book; 6. issue: without price, with name of the Russian agent, with jackets; 7. issue: with the names of the Russian, English (Lucas) and American (Schirmer) agents.—III-IV (Nos. 11-16, 17-21: 8167-8), 4.50 M. each book; 2. issue: without price, with name of the Russian agent, with jackets; 3. issue: with the names of the three agents.—2. edition: I-IV, two books, Edition Peters, 2100a-b.—*Arrangement for Pf. Solo*: two [four] books, transfer. I-II: 7196-7 ("1872"), 1½ Thlr. each book; 2. issue: 3½ Mark; 3. issue: without price.—III-IV: 8192-3 ("1881"), without price; arranged by Theodor Kirchner.—2. edition: I-II [III-IV, two books], Edition Peters 2101a[-b].—*Arrangement for Orchestra*, only the Nos. 1, 3, 10 (G minor, F. F.): score in Octavo and parts, 7455 (1874), transfer, 9 and 15 Mark, the score with border.—The Nos. 11, 14, and 26 of the series were invented by Brahms himself, the others were only used, sometimes in combination, for new piano sets. Nos. 1-10 are said to be originally written by different Hungarian composers, among them Kéler Béla. Cf. Imre Alföldy's transcription of "The Celebrated Hungarian Dances", Berlin, H. Erler, and London, Novello & Co., 1880: seven for two hands, six for piano solo, each set in two books; not mentioned in Kalbeck's Brahms-Biography, I, p. 63ff.

- *Gavotte von C. W. Gluck, für das Pf. gesetzt.* (Gluck's Gavotte in A, arranged for Pf.) Senff. 1105. 1871.

Transfer, 1 M., with jacket (Publisher's Nos. 1105-7).—Authorised English edition: Novello, Ewer & Co., London, 4762 (1872), 3s., transfer.—The Gavotte was taken from the Opera "Iphigénie en Aulide" (originally composed for "Paride e Elena"); Brahms wrote them from memory only.

- "Töne, lindernder Klang" (Canon für Sopran, Alt, Tenor und Bass). (Canon for four Voices, S.A.T.B.) E. W. Fritzsche (Leipzig). — 1872.

Lithographed facsimile, with Brahms' signature, in the "Musikalisches Wochenblatt", 19th Jan., 1872, vol. III, No. 4, p. 57.—A solution of this riddle canon, given by Ferdinand Böhme, was published in the same magazine on 14th July, 1876, p. 383.

- "Mir lächelt kein Frühling" (Canon für vier Frauenstimmen). (Canon for four Female Voices.) Fritzsche.—1881.

Printed from type, with Brahms' initials only, in the "Musikalisches Wochenblatt", 28th April, 1881, vol. XII, No. 18, p. 216.—A solution of this riddle canon, given by Ferdinand Böhme, was published in the same magazine, on 4th Aug., 1881, p. 382.

- Choralvorspiel und Fuge für Orgel über "O Traurigkeit, o Herzeleid". (Choral-Prelude and Fugue in A minor for Organ.) Fritzsche.—1882.
Transfer, without price: Appendix to the "Musikalisches Wochenblatt", vol. XIII, probably belonging to No. 29 from 13th July, 1882.—2. edition: Brahms-Gesellschaft (after 1905).
- "Wann? wann?" (L. Uhland), Canon für Sopran und Alt. (Canon for S. and A.) W. Spemann (Stuttgart).—1885.
Lithographed facsimile in Emil Naumann's "Illustrierte Musikgeschichte", first edition, vol. II, before p. 1089; 10. edition: Berlin, Union, 1934; English edition: London, Cassell, 1886.
- 51 Uebungen für das Pianoforte. (Fifty-one Technical Exercises for Pf.) Simrock (Berlin). 10062, 10065. 1894 ("1893").
Two books (No. 1-25, 26-51), transfer, Mk. 3 each book.
- [49] Deutsche Volkslieder. Mit Clavier-Begleitung. (Forty-nine German Folk-songs, with Pf. Acc.) Simrock. 10206-11, 10218. "1894".
Seven books. I-VI: Für eine Singstimme (for Solo Voice), VII: Für Vorsänger und kleinen Chor, diese auch ohne Clavier zu singen (For Leader and Small Chorus, Pf. *ad lib.*). Transfer, the title pages in red and black, without price, with jackets.—English edition: transfer, 10260-72 ("1894"), with jackets, with English and German words, translated by Albert B. Bach.—Parts to book VII: 10219, transfer; for the English edition: 10273, do.—2. edition (I-VI): 12654 and 12966 (about 1905), Volks-Ausgabe (Popular edition) No. 150a and 215a, with the jacket of the Universal-Edition, Wien.

C. POSTHUMOUS WORKS

In Chronological Order

("Elf Choralvorspiele für die Orgel," s. op. 122)

- Sonatensatz (Allegro) für Violine und Pf. [in c]. (Sonata Movement in C minor for Violin and Pf.) Brahms-Gesellschaft. 1. 1906.
Transfer, Mk. 4, with ornamented title and jacket.—"Publikationen der Deutschen Brahms-Gesellschaft" (with the plate marks "D.B.G."), No. 1.—This is the Scherzo from a Sonata, composed by Schumann, Brahms and Albert Dietrich, for Joseph Joachim.—2. edition: "F. A. E." ("Frei, aber einsam"—Free but lonely—Joachim's motto), the whole Sonata, edited 1935 by Erich Valentin and Otto Kubin, in Magdeburg, Heinrichshofen's Verlag (13145), transfer, with jacket (facsimile of the title autograph).
- 2 Cadenzen zu Beethovens Klavierkonzert in G, op. 58. (Two Cadenzas to Beethoven's Pf. Concerto in G, op. 58.) Brahms-Gesellschaft. 5. 1907.
Transfer, Mk. 2, with jacket.—"Publikationen", No. 5.—A facsimile of the first page was published earlier in Max Kalbeck's Brahms-Biography, Vienna 1904, vol. I, between pp. 164 and 165 (second, revised edition: Berlin 1908, between pp. 168 and 169).

- "O wie sanft" (Daumer), Kanon für vier Frauenstimmen. (Canon for four Female Voices.) **Brahms-Gesellschaft.** — 1908.
Printed from type, without price: in Max Kalbeck's *Brahms-Biography*, vol. II, first half ("2. revised edition"), pp. 275-8, "mit Rückkehr-Schlüssen" (with conclusions) and explanations on p. 279 f. by G. Jenner.
- Regenlied (Klaus Groth) für eine Singstimme mit Bgl. des Pf. (Rain Song, for Solo Voice, with Pf. Acc.) **Brahms-Gesellschaft.** 6. 1908.
Transfer and facsimile without price, with a reproduction of Böcklin's "Herbstgedanken" on the title page, with jacket, with German and English words.—"Publikationen", No. 6. Edited by Hermann Stange.—This is the first version of the Song "Nachklang" (op. 59, No. 4). At the end of the facsimile, the little Three-part Chorus (S.A.A.) for a "Quickborn"-Song of Groth is to be seen; it was later used for the third of Heyse's "Jungbrunnen"-Songs (op. 44, second book, No. 3).
- 2 Sarabanden für Klavier [in a und h]. (Two Sarabands in A minor and B minor for Pf.) **Brahms-Gesellschaft.** 8. 1917.
Transfer and facsimile, without price.—"Publikationen", No. 8. Edited by Max Friedlaender.
- Neue Volkslieder, 32 Bearbeitungen [Nos. 1-28 für eine Singstimme m. Bgl. d. Pf., Nos. 29-32 f. gem. Chor]. (Thirty-two New German Folk-songs, Nos. 1-28 for Solo Voice, with Pf. Acc., Nos. 29-32 for Four-part Mixed Chorus.) **Brahms-Gesellschaft.** 9. 1926.
Transfer, without price, with jacket.—"Publikationen", No. 9. Edited by Max Friedlaender.

The following Pieces, Vocal and Instrumental, each group in its alphabetical order, were first published in "Johannes Brahms, Sämliche Werke", vol. 15, 16, 20 and 21, edited by Eusebius Mandyczewski, Leipzig 1927, transfer without prices, with plate marks: J. B. . . . (Nos.).

- "Dem dunkeln Schoss der heil'gen Erde" aus Schiller's "Lied von der Glocke" für gem. Chor. (Song from Schiller's "Lied von der Glocke" for Mixed Chorus.) **Breitkopf.** 120 (vol. 21). 1927.
- "Grausam erweist sich Amor" (Goethe), Kanon für vier Frauenstimmen. (Canon for four Female Voices.) **Breitkopf.** 127 (vol. 21). 1927.
- Kleine Hochzeits-Kantate (G. Keller) für Sopran, Alt, Tenor, Bass mit Pf. (Little Wedding Cantata for Vocal Quartet: S.A.T.B., with Pf. Acc.) **Breitkopf.** 109 (vol. 20). 1927.
- Spruch (Hoffmann v. Fallersleben), Kanon für Stimme und Bratsche. (Maxim, Canon for Voice and Viola.) **Breitkopf.** 130 (vol. 21). 1927.

A facsimile was published earlier in a Berlin auction catalogue.

- Zu Rauch (Fr. Rückert), Kanon für Sopran, Alt, Tenor und Bass. (Ending in smoke, Canon for four Voices, S.A.T.B.) Breitkopf. 122 (vol. 21). 1927.
- [8] Deutsche Volkslieder, für vierstimmigen Chor gesetzt. (Eight German Folk-songs, for Four-part Chorus.) Breitkopf. 119 (Nos. 15-22 in vol. 21). 1927.
- Zwei Giguen für das Pianoforte [in a und h]. (Two Giges in A minor and B minor for Pf.) Breitkopf. 75 (vol. 15). 1927.
- Kadenz zu J. S. Bachs Klavierkonzert in d. (Cadenza to Bach's Pf. Concerto in D minor.) Breitkopf. 79 (vol. 15). 1927.
- Kadenz zu Beethovens Klavierkonzert in c, op. 37. (Cadenza to Beethoven's Pf. Concerto in C minor, op. 37.) Breitkopf. 83a (vol. 15). 1927.
- Zwei Kadenzen zu Mozarts Klavierkonzert in G (K.453) (Two Cadenzas to Mozart's Pf. Concerto in G major, K.453.) Breitkopf. 80 (vol. 15). 1927.
- Kadenz zu Mozarts Klavierkonzert in d (K.466). (Cadenza to Mozart's Pf. Concerto in D minor, K.466.) Breitkopf. 81 (vol. 15). 1927.
- Kadenz zu Mozarts Klavierkonzert in c (K.491). (Cadenza to Mozart's Pf. Concerto in C minor, K.491.) Breitkopf. 82 (vol. 15). 1927.
- Zwei Präludien und Fugen für die Orgel. (Two Preludes and Fugues for Organ.) Breitkopf. 85 (vol. 16). 1927.
- Thema mit Variationen aus dem B-Sextett [op. 18, 2. Satz] für Clara Schumann zweihändig gesetzt. (Theme and Variations in D minor for Piano Solo, from the second movement of the String Sextet, op. 18, in B major.) Breitkopf. 77 (vol. 15). 1927.

The following works, except two Schubert arrangements (H. 8 and 9), are not included in "Johannes Brahms, Sämtliche Werke".

D. A DUBIOUS WORK

- Trio As Dur für Klavier, Violine und Violoncello. (Pf. Trio in A flat major.) Breitkopf. 175 (J. B.). 1938.
Transfer, without price, with jacket, Edition Breitkopf 6060. Edited by Ernst Bücken and Karl Hasse, with preface in German and English.

E. TWO POT-BOILERS

- "151" Souvenir de la Russie, Transcriptions en forme de Fantaisies sur des Airs russes et bohémiens, composées pour le piano à quatre mains, par G. W. Marks. Cranz (Hamburg). — About 1852.

Six books, engraved, 12½ Ngr. (No. 1 and 3) and 10 Ngr. (No. 2, 4, 5 and 6), without Publisher's Nos.—2. issue: M. 1-25 and M. 1.—3. issue:

transfer, Cranz, and Spina (Wien), M. 1.30 and M. 1.—Contents: 1. Hymne national russe de Lvov; 2. Vetka [The Branch], Chansonette de Titov; 3. Nazareye shei eya nebudi, Romance de Varlamov; 4. Solovei (Le Rossignol) d'Alabiev; 5. Vot na nuti selo Bolshoe, Chant bohémien; 6. Kosa, Chant bohémien.—s. Postscript.

- **Collection de Potpourris et Fantaisies des meilleurs Opéras, pour Piano, par G. W. Marks. Cranz. — About 1852.**

Six books, engraved, with prices (s. below), without Publisher's Nos. (?)—Contents: No. 1. Wagner, Tannhäuser, 17½ Ngr.; No. 4. Meyerbeer, Robert le Diable, 20 Ngr.; No. 6. Verdi, Rigoletto, 20 Ngr.; No. 7. Verdi, Il Trovatore, 20 Ngr.; No. 12. Bellini, Norma, 17½ Ngr.; No. 23. Meyerbeer, Dinorah, ou Le Pardon de Ploërmel, 20 Ngr.—Supposed 2. issue; transfer.—s. Postscript.

F. A LITERARY WORK

- **Des jungen Kreislers Schatzkästlein. (Young Kreisler's Little Treasury.) Brahms-Gesellschaft. — 1909.**

Printed from type, without price.—Subtitle: "Aussprüche von Dichtern, Philosophen und Künstlern. Zusammengetragen durch J. Br." Quotations of Poets, Philosophers and Artists. Collected by J. Br.). Edited by Carl Krebs.—For the title see E. Th. A. Hoffmann's "Kater Murr" and R. Schumann's "Kreisleriana". Brahms called himself "Young Kreisler" in about 1852. Among the quotations are some of Bulwer, Byron, Macaulay, Percy, Pope, Shakespeare, Swift and Young, translated into German.

G. A THEORETICAL WORK

- **Octaven und Quinten u. A. (Octaves and Fifths, etc.) Universal-Edition (Wien). 10508. 1933.**

Transfer (oblong folio), without price, with jacket.—Facsimile of the autograph transcriptions from the works of various composers. Edited by Heinrich Schenker.

H. ARRANGEMENTS OF WORKS OF OTHER COMPOSERS

In Alphabetical Order

(see also "Studien für das Pf.", "Ungarische Tänze", "Gavotte von C. W. Gluck", "Souvenir de la Russie", and "Potpourris des Opéras")

- **Choral aus der Kantate: "Es ist genug" von Joh. Rud. Ahle (1662). (Choral from a Cantata by J. R. Ahle.) Bosse (Regensburg). — 1933.**

S. below.

- **Choral aus der Kantate No. 60: "O Ewigkeit, du Donnerwort" von J. S. Bach. (Choral from a Cantata by J. S. Bach.) Bosse. — 1933.**

Transfer, without price.—Both Cantatas arranged by Brahms for concert performance.—Appendix to the "Zeitschrift für Musik", May, 1933, vol. 100, No. 5.

- [2] *Sonaten für Clavier und Violine von K. Ph. E. Bach, Nr. 1 in h, Nr. 2 in e* [Wotquenne No. 76 and 78]. (Two Sonatas in B minor and E minor, for Pf. and Violin, by K. Ph. E. Bach.) Rieter (Leipzig-Winterthur). . . . 1864.

Two books, engraved, 1½ Thlr. each book.—First edited, with Pf. accompaniment arranged from the figured bass, with a preface by Brahms, but published without his name.—2. edition: Edition Peters No. 3619a-b (1919), newly edited by Hans Sitt, still without Brahms' name.

- [13] *Duetti e [2] Terzetti von G. F. Händel*. (Thirteen Duets and two Trios for Solo Voices, by Handel.) Deutsche Händel-Gesellschaft (Leipzig). 32 (vol.). 1870, 1880.

Score, engraved, without price, with jacket.—Vol. 32 of "Georg Friedrich Händel's Werke". 1. edition: "[13] Italienische Duette und [2] Trios", with preface by F. Chrysander. The Pf. accompaniment of the Duets Nos. VII-XIII (pp. 45-91) and of the Trios I-II (pp. 92-109), is arranged from Handel's figured bass, by Brahms.—The volume was printed but Brahms did not see a proof.—2. edition, corrected and augmented: "[20] Duetti e [2] Terzetti", with new preface by Chrysander. The Pf. accompaniment of the Duets Ib (pp. 10-17), IX-XIV (pp. 75-115), and the Trios I-II (pp. 158-175) is revised, the Pf. accompaniment of the Duets XV-XX (pp. 116-157) newly arranged by Brahms from Handel's figured bass.—2. edition of Nos. XV-XX: s. below.

- [6] *Duette für Sopran und Alt von G. F. Händel mit Pianofortebegleitung von J. Br.* (Six Duets for S.A. by Handel, with Pf. Acc. by J. Br.) Peters. 6455. 1881.

Score: transfer, without price, with Italian and German words.—2. issue: Edition Peters No. 2070 (before 1900). The parts: transfer, (a) with German and Italian words, (b) with English and Italian words.—These six Duets are the Nos. XV-XX of vol. 32, second edition, of Handel's Works, collected in Germany.

- *Ouvertüre zu Shakespeares "Heinrich IV" von J. Joachim (op. 7), für zwei Pf. zu vier Händen gesetzt*. (Overture to Shakespeare's "Henry IV", by J. Joachim, arranged for Two Pianos.) Simrock. 11784 (1903).

Transfer, Mk. 12, with jacket. The similar arrangement of Joachim's Overture for Hermann Grimm's "Demetrius" does not seem to have been published.

- *Offertorium de Venerabili Sacramento ("Venite populi") für zwei 4 stimmige Gesangschöre und Orgel (2 Violinen ad lib.) von W. A. Mozart (Köchel No. 260, now 248a)*. (Offertorium "Venite populi" for double Four-part Chorus and Organ, two Violins ad libitum, by Mozart.) T. P. Gotthard. (Wien.) . . . 1873.

Score and parts in Octavo, transfer, Mk. 2.50 and 2.75.—First edited, with Organ accompaniment arranged from the figured bass by Brahms, but published without his name.

- Ellens zweiter Gesang aus W. Scotts "Fräulein vom See" von Fr. Schubert, op. 52, No. 2, für Sopransolo, [dreistimmigen] Frauenchor, Hörner und Fagotte gesetzt. (Ellen's Second Song from W. Scott's "Lady of the Lake" by Fr. Schubert, arranged for Soprano Solo, Three-part Female Chorus, with Horns and Bassoons.) Brahms-Gesellschaft. 2. 1906.
Score and parts, transfer, Mk. 2 the score, Mk. 0.90 the Chorus parts, Mk. 1.50 the Instrumental parts.—"Publikationen", No. 2.—Reprint in "J. Br., Sämtliche Werke" (vol. 19).
- Impromptu in Es, op. 90, No. 2, von Fr. Schubert, für die linke Hand. (Impromptu in E flat by Schubert, arranged for left hand alone.) Breitkopf. 74 (vol. 15). 1927.
Transfer, without price.—Published in "J. Br., Sämtliche Werke".
- Elf Ländler von Fr. Schubert (Juli 1824), für vier Hände gesetzt. (Eleven Slow Waltzes by Schubert, arranged for four hands.) Schott (Mainz). 34210. 1934.
Transfer, without price, with jacket.—In: "Franz Schubert, Ländler für vier Hände (Original) nebst 11 von J. Br. für vier Hände gesetzten Ländlern". Edited by Georg Kinsky.—Edition Schott, No. 2338.
- Drei Lieder von Fr. Schubert: "Memnon", "An Schwager Kronos", "Geheimes", mit Bgl. d. Orchesters gesetzt. (Three Songs by Schubert, arranged with Orchestral acc.) Oxford University Press (London). — 1933.
Score and parts, transfer, without price, with jacket.—Preface by W. H. Hadow.
- "Gruppe aus dem Tartarus" von Fr. Schubert, mit Bgl. des Orchesters gesetzt. ("Tartarus", by Schubert, arranged with Orchestral acc.) Oxford University Press. — 1937.
Score and parts, transfer, without price, with jacket.—Preface by O. E. Deutsch.—The fifth Schubert-Song, orchestrated by Brahms in 1865, was "Greisengesang", which—also rediscovered—may be published later.
- Grosse Messe (Es) von Fr. Schubert, für Clavier zu zwei Händen gesetzt. (Grand Mass in E flat by Schubert, arranged for Pf.) Rieter (Leipzig-Winterthur). 425. 1865.
Engraved, 5 Rthlr., with jacket.—Published without Brahms' name.
- Quartet (Es) von Robert Schumann, Opus 47. Arrangement für das Pf. zu 4 Händen. (Pf. Quartet in E flat by Schumann, arranged for four hands.) Fürstner (Berlin). 3950. 1887.
Transfer, 4 Mark.

J. EDITIONS OF WORKS OF OTHER MASTERS

In Alphabetical Order

- Sonate für zwei Claviere componirt von W. Fr. Bach [in F]. (Sonata in F for Two Pianos, by W. Fr. Bach.) Rieter (Leipzig-Winterthur). 340. 1864.
Two parts, engraved, 1½ Thlr., with border, with the name of J. J. Ewer & Co. as the English, and J. Maho's as the French agent.—Edited by

Brahms anonymously.—Later printed as first edition of a work by J. S. Bach, in vol. 43 (pp. 45-68) of J. S. Bach's Collected Works (Bach-Gesellschaft, Leipzig [1894]), but restituted to W. Fr. Bach in vol. 46, p. 223 [1899].

- Couperin Werke Herausgegeben von J. Br. Erster Theil. Clavierstücke. (François Couperin, "Pièces de Clavecin", Livre I, II, Paris. 1713 et 1716-7). H. Weissenborn. (Bergedorf bei Hamburg.) 4 (vol.). 1869, 1871.

Engraved, 1½ Thlr., octavo, with jacket.—Vol. IV of the "Denkmäler der Tonkunst", edited by F. Chrysander.—2. issue: Augener, London, 8141-4 (1888), four volumes (1713, 16-17, 22, 30), transfer, without price, with the jacket of Augener's Edition (No. 8100 A-D), revised by J. Brahms (vol. I and II) and F. Chrysander (with preface by the latter, in English and German). Vol. III and IV, engraved in Bergedorf, were first published in London.

- Die Mazurken und andere Werke für Pf. von F. Chopin. (The Mazurkas and other Pf. Works by Chopin.) Breitkopf. III etc. (vol.). 1878-80.

Engraved, without prices, with jackets.—In "Friedrich Chopin's Werke, Erste kritisch durchgesehene Gesamtausgabe" (14 vols.). Edited by J. B., Franz Liszt and others.—Brahms' share in the edition may be indicated as follows: the Sonatas, op. 35 in B♭ minor and op. 58 in B minor (the whole of vol. VIII published in 1878), the Fantasia op. 49 in F minor (vol. X, 1879, pp. 56-67) and the Barcarole op. 60 in F sharp (do., pp. 78-85), the seven Mazurkas (the whole of vol. III "1880"), and the posthumous Sonata op. 4 in C minor (vol. XIII, 1880, pp. 90-113). Brahms also gave advice for the publication of the Polonaises (vol. V, 1878) and the Notturmi (vol. IV, "1880"), edited by W. Bargiel.

- Requiem von W. A. Mozart (K.626). Breitkopf. 626 (Köchel). 1877.

Score, engraved, without price, with jacket.—Series 24, Supplement No. 1 of "Wolfgang Amadeus Mozart's Werke, Kritisch durchgesehene Gesamtausgabe" (general title: "W. A. M.'s Werke. Herausgegeben von J. Br., etc.").—Revised by Brahms. His Revisionsbericht was published in 1886 (p. 55 f. of the book to Series 24).

- Drei Klavierstücke von Fr. Schubert [Impromptus in es, Es, C von Mai 1828]. (Three Pianos Pieces in E flat minor, E flat, and C, by Schubert.) Rieter (Leipzig-Winterthur). 564a-c. 1868.

Three books, transfer, 20 Ngr. each book.—Revised by Brahms.—The second trio of the first piece was later inserted into the Revisionsbericht of the Schubert-Gesamtausgabe by J. Epstein (Breitkopf and Härtel, Leipzig, 1897, to Series XI [1888], No. 13, p. 10 f.).

- 20 Ländler für Pianoforte von Fr. Schubert. (Twenty Slow Waltzes for Pf. Solo by Schubert.) J. P. Gotthard (Wien). 12. 1869.

Transfer, 17½ Ngr.—Published without the name of Brahms, who was the owner of most of the Schubert-Ländler in autograph. Nos. 17-20, originally written for four hands (but No. 17 also for two), arranged by the publisher for two hands.—2. issue: L. Doblinger, Wien, 1882.

- [8] *Symphonien von Fr. Schubert.* (Eight Symphonies by Schubert.) Breitkopf. 1-4, 5-8 (Symph.). 1884, 1885.
Scores, two volumes (Nos. 1-4, 5-8), engraved, M. 18-80 and 20-40, with jackets.—Series 1 of "Franz Schubert's Werke, Kritisch durchgesehene Gesamtausgabe".—Revised by Brahms. Later issues revised by E. Mandyczewski.
- *Scherzo und Presto passionato für das Pf. (aus dem Nachlasse) von R. Schumann.* (Scherzo and Presto passionato by Schumann.) Rieter (Leipzig-Winterthur.) . . . Nov. 1866.
Two books, engraved, 15 Ngr. and 1 Thlr.—Discovered, and edited with preface by Brahms.—The Scherzo was enclosed in a manuscript of the Sonata op. 14, the Presto was originally destined as the finale of op. 22.—2. edition: Breitkopf, s. below.
- *Etudes Symphoniques en Forme de Variations pour Pianoforte par Robert Schumann.* (Oeuvre posth. Suite de l'Oeuv. 13.) Simrock. 7377. "1873".
Transfer, 2½ Mark.—Schumann's op. 13 was published much earlier but the third edition (1861) was augmented by five variations, discovered by Brahms, and printed with a short preface, without his name.—2. edition: Breitkopf, s. below.
- *Neun nachgelassene Werke von R. Schumann.* (Nine posthumous Works by Schumann.) Breitkopf. 157 (work). 1893.
Engraved, 6 Mark, with jacket.—Series 14, Supplement to "Robert Schumann's Werke, herausgegeben von Clara Schumann".—Revised, and edited with a preface by Brahms.—Contents: 1. Andante and Variations for two Pf., two Violoncelli and Horn, 2-4. Songs for Solo Voice, with Pf. Acc. 5. Song for two Voices, with Pf. Acc. 6. Symphonic Studies for Pf. (s. above). 7. Scherzo for Pf. (Supplement to op. 14, s. above). 8. Presto for Pf. (Supplement to op. 22, s. above). 9. Theme in E flat for Pf.

K. COLLECTIONS OF BRAHMS' ORIGINAL WORKS

Edited by his Original Publishers or their Assignees

(a) Augener and Co.

Selected Pianoforte Works. Opp. 9, 10, 21, 24, 35, 39 and the first two studies (Chopin and Weber), 8064 (about 1875), transfer, revised by Brahms, authorised by the four original publishers.

(b) Breitkopf and Härtel

Brahms-Liederbuch. 34 beliebte Lieder für hohe Stimme, 35 für mittlere, 36 für tiefe. Transfer, Edition Breitkopf No. 6123-5, Rm. 3 each book; several songs transposed.

Pf.-Werke zu zwei Händen.—Contents: op. 1 (13598, 1875, revised), 2, 4, 9, 10, 24 (later issues). Transfer.

Sämtliche Werke. Ausgabe der Gesellschaft der Musikfreunde in Wien.—1926-8. 26 vol. Transfer, with jackets. Plate-marks: J. B. 1-174.

(c) *Alfred Lengnick and Co.*
(s. Simrock)

Twenty Famous Songs. Lengnick's Popular Albums. (Simrock's Volksausgabe No. 100. Printed in Leipzig.)—Without Publisher's No., transfer, with jacket, with a Brahms-portrait as frontispiece, with German, English and French words (1909).

Do. Second Collection. (J. Rieter-Biedermann, Leipzig. Printed in Leipzig.)—Publisher's No. 2754 (Rieter's, about 1900) only on p. 5, the first of the text; transfer, with portrait, with German and English words (1910).

Do. Third Collection.—Transfer, with portrait, with English and German words (1920).

(d) *C. F. Peters*
(s. Rieter and Simrock)

Brahms-Album. [6] *Beliebte Lieder für eine Singstimme mit Klavierbegleitung.*—Transfer, Edition Peters No. 2470a (about 1890), with German and English words.—2. issue: "Sechs Lieder".

Ausgewählte Lieder für eine Singstimme mit Klavierbegleitung.—Eight books, transfer, each containing six songs. Book I and II: 9312 and 9315 (1889); second edition: 9312 ("Lieder") and 10081 ("Ausgewählte Lieder"), Edition Peters No. 2501a and 2502a (before 1901), with Klinger's title (see Simrock). Book III-IV: 10277 ("Ausgewählte Lieder") and 10280 ("Lieder"), Edition No. 2503a and 2504a (about 1901). Book V-VII: Edition No. 3038a-3040a (about 1901). Book VIII: Edition No. 3041 (about 1905).

Brahms-Album für eine Singstimme mit Klavierbegleitung.—Four volumes, transfer. Complete edition. Vol. I: 51 ausgewählte Lieder (1889); 2. issue: Edition Peters No. 3201 (1906), with a Brahms-portrait, with Simrock's name. Vol. II: 33 ausgewählte Lieder (Rieter's Brahms-Songs), Edition No. 3202 (1908), without Simrock's name, with German and English words. Vol. III: 65 ausgewählte Lieder, Edition No. 3691 (1921) and Vol. IV: 48 ausgewählte Lieder, Edition No. 3692 (1923), both with the note "Im Einvernehmen mit der Firma N. Simrock. . . ."

(e) *J. Rieter-Biedermann*
(s. Lengnick and Peters)

Brahms-Album. *Ausgewählte Lieder für eine Singstimme mit Klavier.*—Two books, transfer, 2645-6 (about 1900).

(f) *N. Simrock*
(s. Lengnick and Peters)

Ausgewählte Lieder für eine Singstimme mit Begleitung des Pianoforte. English version by Mrs. Macfarren and Mrs. Morgan. Paroles françaises par Victor Wilder.—Eight books, transfer, 9194 and 9199, 9214 and 9216, 9574, 9576 and 9578 (1889-1895), 11739 (about 1900), Mk. 2 each book

(later Mk. 3). The title designed by Max Klinger. With a Brahms-portrait on the jackets.—2. edition: see Edition Peters, No. 2501-4a, 3038-40a and 3041a.

Lieder und Gesänge mit Begleitung des Pianoforte (Songs and Ballads). Copyright for the British Empire by Alfred Lengnick, London.—Two books, transfer (later issues). The jacket—Publisher's No. 9066 (1889)—with the different title: "Ein- und zweistimmige Lieder und Gesänge. English version by Paul England, N. Macfarren, J. P. Morgan, m. Bgl. d. Pf. . . . London Dépôt: Alfred Lengnick". Contents: [a] opp. 3, 7, 19, 46-49, 69/I-II, 70-72, 84-86; [b] 94-97, 103, 105-107; 121, Deutsche Volkslieder (vol. 1-6). Without opp. 6, 14, 32-33, 43, 57-59 and 63, belonging to other publishers.—2. and later issues: one volume, with the additional opp. 20, 61, 66, 75 and 91.

Duette für zwei Singstimmen mit Begleitung des Pianoforte. English words by Mrs. Natalia Macfarren and Mrs. John P. Morgan.—Transfer (later issues), with the jacket of the collection "Lieder und Gesänge", without opp. 28 and 84.

Werke für gemischten Chor, Frauenchor, Männerchor.—Transfer (later issues), with jackets: [a] Gemischter Chor mit Orchester: opp. 54, 55, 89; mit Pf. (oder Orgel): opp. 30, 31, 52, 65, 92, 93b, 103, Deutsche Volkslieder (vol. 7); ohne Begleitung: opp. 29, 49, 62, 74, 93a, 104, 109, 110.—[b] Frauenchor: opp. 17.—[c] Männerchor mit Begleitung: opp. 50 and 53.

Compositionen von J. Br. für Pianoforte.—Transfer (later issues), with jackets: Ungarische Tänze (two books), opp. 21/I-II, 50, 52, 54.

Compositionen von J. Br. für Pf. zu vier Händen.—Transfer (later issues), with jackets: Ungarische Tänze (two books), opp. 16, 18, 25, 26, 36, 38, 51, 52, 55 and 65.—2. set, with the title "Compositionen f. Pf. zu vier Hd. von J. Br.": the same and opp. 67, 68, 73, 80, 81, 88, 90, 98, 111.

Compositionen für Violoncell mit Begleitung des Pianoforte.—Transfer (later issues), with jackets: opp. 38, 78, 99.

Werke für Kammermusik von J. Br.—Neue, vom Autor veränderte Ausgabe (New edition, rev. and altered by the author) 1875.—Scores and parts, transfer (later issues), with Lucas' name, with jackets: opp. 18, 25, 26, 36, 38, 40, 51, 60 and 67 (op. 60, published in 1875, was not revised, op. 67 was added later, at least op. 25 and 26 were reprinted in a curious way: pp. 2 and 61 engraved on good paper, pp. 3 to 60 transfer on bad paper).—2. set, entitled "Kammermusik von J. Br.": the same and opp. 8 (1. and 2. version), 52, 78, 87, 88, 99, 100, 101, 102, 108, 111, 114, 115 and 120.—3. set, entitled "Simrock's Miniature Score, Brahms, Chamber Music", transfer, with Lengnick's name: opp. 8, 18, 25, 26, 34, 36, 40, 51, 60, 67, 87, 88, 101, 111, 114, 115.

Neuere Werke für Kammermusik.—Scores and parts, transfer (later issues), with jackets: the same opp. as in "Kammermusik von J. Br."

Konzerte (opp. [15.] 77, 83, 102): Miniature Scores, with Lengnick's name, transfer.

Ouvertüren (opp. 80 and 81): Miniature Scores, with Lengnick's name, transfer.

Orchesterwerke in Partitur.—Scores, transfer (later issues), with jackets: op. 11, 16, 56a, 68, 73, 80, 81, 90, 98.—Miniature Scores: the same works, with Lengnick's name, transfer.

Symphonien (opp. 68, 73, 90, 98): Miniature Scores, with Lengnick's name, transfer.

[At this point Professor Deutsch had intended to insert a list of *Addenda and Corrigenda*—an intention unfortunately frustrated for the time being by the provisions of the Defence Regulations.—(ED.)]

POSTSCRIPT

Max Kalbeck, in his *Brahms-Biography* (Vol. I, 2nd edition Berlin, 1908, pp. 57f. and 70) refers to "a large number" of two- and four-hand potpourris and fantasias which Brahms had written and published round about 1850 with A. Cranz in Hamburg under the pseudonym of "G. W. Marks".¹ Since Kalbeck also, on p. 28, speaks of the numerous modish fantasias composed for the piano-forte by Brahms' teacher Eduard Marxsen (1806–1887), one might assume that Brahms had selected a pseudonym reminiscent of his teacher; or that Marxsen himself had already made use of that name as a disguise and had now attracted his young pupil to this same pot-boiling pursuit. From Kalbeck's statements, which he certainly got from Brahms himself, it is understood that the master (1833–1897) before reaching the age of twenty had permitted the appearance under the name of Marks not only of an "Opus 151" (six four-handed fantasias on Russian and Bohemian songs,² among them Nos. 1 and 4 with a counterpoint of the Hungarian Raköczy March³), but also more than six two-handed potpourris on what were then modern operas by Bellini, Meyerbeer, Verdi, Wagner⁴ and apparently

¹ Cf. Brahms' correspondence with his publishers (Vol. XIV of the letter-series), pp. 5 and 140.

² One complete copy in the collection of A. van Hoboken, No. 1 also is to be found in the Brahms' legacy to the *Gesellschaft der Musikfreunde*, Wien. The English translation of the Russian titles is given in our list according to Hofmeister's *Handbuch* (see below).—The titles of the six fantasias bear a remarkable resemblance to Ferd. Beyer's twelve fantasias *Les Perles du Nord* for Piano Solo, op. 100, published about 1850 by Schott at Mainz, and reprinted about 1852 by d'Almaine in London. It would be necessary, however, to compare the two sets in order to determine the connection between them.

³ A piano arrangement of this March, set by Brahms, was never published.

⁴ Richard Wagner himself published in about 1841 some arrangements after Donizetti's *La Favorita*, other operas by Auber and Halévy, and a Fantasia by Henry Herz.

still other composers. Only the six expressly named by Kalbeck could be included in this list, despite the fact that the two-handed potpourri-series by "Marks" had reached 24 numbers as early as 1860 and that Brahms' admitted share in the first series not only begins with the No. 1 but also includes the No. 23. This series, which, although bearing no special characteristics, probably originates entirely from Brahms, is known to us only from Adolph Hofmeister's *Handbuch der musikalischen Literatur*, Vol. V (Leipzig, 1860, p. 179f.), which lists all the music published in Germany from 1852 to 1859. According to this, Brahms' earliest works, including the six fantasias (mentioned on p. 94), were not printed until after 1851, that is to say, one or two years before his true Opus 1⁵; they can hardly have been printed later.

Under the name of G. W. Marks, however, there appeared from Crazz's publishing house after about 1828⁶—which is before Brahms' birth—so many piano pieces of this kind, with and without opus numbers, that their origin could be more credibly attributed to a limited (or rather unlimited) company than to one composer who is otherwise unknown. This is even more the case when it is realised that the production of these trifles extended beyond the end of the nineteenth century into our own time. The earliest ascertainable opus number used by "Marks" is Opus 9, the latest—with some considerable gaps towards the end of the collection—Opus 312.⁷ The four-handed potpourris by "Marks", mostly without opus numbers, appeared under the title "Potpourris sur des Motifs d'Opéras et d'Airs favoris", later "Collection de Potpourris et Fantaisies des meilleurs Opéras"; they extend from 1 to 190. The first number was a potpourri on Meyerbeer's *Robert le Diable*, published about 1835 (cf. Brahms' two-handed potpourri about 1852); the last number was a potpourri on the operette 1001 *Nacht*, i.e. the posthumous form of the *Indigo* of Johann Strauss junr. published in 1907. The two-handed "Marks"-series, without opus numbers, consisted of the "Collection de Potpourris en forme de Fantaisies sur de thèmes des Opéras favoris" which reached No. 184: Bizet's *Les Pêcheurs de Perles* (1863). About 1852 there

⁵ In 1853, on the 23rd of October, Schumann's famous essay *Neue Bahnen* appeared in the *Neue Zeitschrift für Musik*, and two months later Brahms' Opus 1 was published by Breitkopf & Härtel.

⁶ The earliest ascertainable work by "Marks", Variations for Piano on the song *Steh nur auf, du Schweizerbub* (cf. Chopin's posthumous work in E from 1824), was published about 1828 by Lischke, Berlin, without opus number.

⁷ Cf. also Fr. Pazdirek's *Universal-Handbuch der Musikliteratur aller Völker*, Wien (about 1910), Vol. XIX, pp. 193–198.

appeared in this collection from six to twenty-four opera potpourris by Brahms, and about 1870—as No. 65, price Mk. 2.50—an apparently new and abbreviated arrangement by another musician of his “Opus 151” for piano solo appeared under the title “Fantaisie sur des Airs russes et bohémiens (Souvenir)”.

The assumption that Marxsen was responsible at the age of 22 for the earliest of the works of “Marks”⁸ would entail his having worked for Cranz twenty years after he was dead, if the claim to the Marks pseudonym is peculiar to him; or possibly others of his pupils may have assisted the “firm” at a later period than Brahms. One cannot believe in the identity of this G. W. Marks—a prodigy not only of his first but also of his second childhood, who continued to produce such pieces for 80 years—it must have been a fictitious name.⁹ It was, however, no ordinary pseudonym, used by a modest author or by two friends, but rather a kind of generic name, no *nom de plume*, but a *nom de guerre* in the struggle for daily bread.

The circumstances are not simplified by the fact that about 1870 five works by “Marks” appeared with other publishers, again in Berlin, three with Bote & Bock and two with Fürstner, but with opus numbers. How could these publishers share between them the series of opus numbers of a non-existent composer? Brahms carried the secret of his “Pseudonym” and the extent of his share in the Collected Works of “Marks” with him to the grave.

(Introduction and Postscript translated by PERCY H. MUIR.)

⁸ Marxsen's Opus 1, a March for Piano duet, was also published about 1828. (Cf. Georg Kinsky's *Erstlingsdrücke der deutschen Tonmeister in Klassik und Romantik*, Wien, 1934, p. 18f.) Among his first opus numbers were two sets of Variations for Piano on Russian songs (Opp. 24 and 42).

⁹ May, *l.c.* I, 86, says more correctly than Kalbeck: “He [Brahms] was engaged by the publisher, August Cranz, as one of several contributors to a series of popular arrangements of light music, published under the name ‘G. W. Marks’”.—It is known that Brahms adopted the pseudonym “Karl Würth” for two chamber works which were performed in 1851 but never printed.

The Fathers of the Church and Music

BY

ALEC ROBERTSON

VERY little attention is given in most histories of music to the views of the Fathers of the early Christian Church on music "sacred and profane". Yet their writings are of considerable interest and importance both in themselves and because a sympathetic study of them is vital to the proper understanding of plainchant, and also of the great age of polyphony that succeeded it; an art whose roots go down into the subsoil of the chant.

Plainchant to-day is a liturgical art, not the expression of a common belief as it was in those early centuries. It is no longer "a universal music, founded upon the language of the Church, the sole language of culture";¹ and it is not infrequently spoken of, by the uninformed, as "primitive", in the sense of crude, and as an "arbitrary and comparatively feeble means of expression". Indeed Mr. Rutland Boughton, from whose *Reality of Music* I have just quoted, with a Communist bee buzzing loudly in his head, can only see this "far-reaching and inherently rich artistic and cultural expression"² as petrified music, the instrument of priestly oppression: perhaps a not unnatural view in one who spies Jesuitry in the Masses of Palestrina!

There is no doubt, I think, that we use our imaginations less in regard to music of another age than any other art. "We expect the shade of emotion which later centuries have given us, we want, unconsciously perhaps, the sentiment to which we are accustomed".³

But to the study of plainchant we must bring, as will be seen, not only imagination but historical understanding. If the Fathers of the Church, and the ecclesiastical musicians contemporary with them, had not relentlessly opposed themselves to the secular music of their time, the great art of plainchant, the triumph of the spiritual ideal in music, could not have come into being. It is one of those

¹ *The Story of Music*. Paul Bekker. (Dent.) p. 41.

² *ibid.* p. 65.

³ *Music of the Italian Renaissance*. Nesta de Roebeck. (Medici Society.) p. 23.

cases, however distasteful to the modern mind, where narrowness spells strength.

The antithesis between secular music and the kind of music then felt suitable for Christian worship was exceedingly pronounced. It provided problems which had to be resolved on religious, moral, and aesthetic grounds, in that order: and the compromise that had to be made eventually did not come about until the golden age of the chant, the ninth century, had passed. The Church was then left in possession of a rich treasure, a collection of music which to this day she declares to represent the highest ideals to which music can attain.

Now whether we think this deplorable, with Mr. Boughton, or admirable, with Mr. Cecil Gray, is not to the point. We are dealing with facts, not opinions.

"Music, like the monastery garden, was shut in on all sides from the outside world. The way to the sky above was open, and as a language for the soul this music has never been surpassed".⁴

This, then, was the ideal painfully sought after, a musical language for the soul in which to express "the contemplation and love of God".

The concomitant virtues of restraint, tranquility, nobility, solemnity, and so forth, were certainly not to be found in the pagan music that greeted the Christians when, at length, they emerged from the Catacombs and, now tolerated by the State, set themselves to build splendid basilicas—such as one may see at Ravenna—and to furnish them with an organised music: a music which "reveals not only the same spiritual characteristics but even the same technical features as all the other forms of Byzantine art".⁵

In their attitude to music the Fathers were greatly influenced by the teachings of the old Greek philosophers and their schools, many of whose ideas they took over. Between music and piety, according to Diogenes, 'there was an indissoluble bond; a view also adopted by Plotinus, who held that the knowledge of Beauty must serve to purify the soul and deliver it from all worldly elements. Indeed, nearly all these philosophers expound the ethical view of music. Plato is severe on those who judge music by the pleasure taken in listening to it, a theme upon which St. Augustine enlarges in his "Confessions"'.⁶

⁴ *Music of the Italian Renaissance*. Nesta de Roebeck. (Medici Society.) p. 4.

⁵ *The History of Music*. Cecil Gray. (Kegan Paul.) p. 17.

⁶ Bk. 10. Chap. XXXIII.

Aristotle holds that musical compositions reproduce states of the soul, a view also followed by the Fathers. It is easy, in face of such ideas, to understand their frequent references to the story of David driving evil spirits out of Saul with music. If music had such spiritually curative power, how important, they argued, it is to decide "what music is pernicious and what of service, in order to be able to fight the first and develop the second".

It is difficult to draw a satisfactory analogy from our time, but just as a serious musician to-day may feel that there are elements in popular music—jazz and the cinema organ—that are, at least, morally debilitating, so, but with far greater force and conviction, did the early Fathers feel about the music which Christians heard in the pagan schools where they went to study; and, above all, in the theatre. St. Augustine has some words on the performers to be heard there which might well be applied to our own highly-paid crooners and dance bands.

To him, singers in theatres and virtuoso players on instruments were not musicians at all, for a musician was one who acted reasonably. "The song of the nightingale", he says, "is well modulated and very delightful. Does this bird know the rules of its art? No. Like the nightingale are those who, led by a sort of natural sense, sing in orderly and agreeable fashion: but who, if asked about rhythms and intervals do not know how to reply. And are not those who listen to these unlearned folk to be compared to elephants, bears, and certain other animals who re-act equally to musical sounds? But are those who play the flute, the cither, or some other instrument, to be compared to the nightingale? No: for the bird only follows nature, whilst they possess a certain skill. However, in the arts imitation occupies a certain place. The masters put themselves forward as models and that is what they call teaching . . . it is not through knowledge but by practice and imitation that the players on the tibia and cither acquire the finger facility to which we cannot attain".

The reviewer of *American Jazz Music* in *The Times* Literary Supplement of 2nd March, 1940, speaks of "musicians who cannot read a score but can with astonishing quickness pick up tricks of performance from each other and perform with virtuosity worthy of a better cause". Times have not changed!

But if these singers and players were not musicians they could, nevertheless, be as beguiling as the nightingale: and pagan music was heard, as I have said, both in the theatres, the schools, and at the pagan festivals which, no doubt, still held much attraction for the

newly converted. We have the testimony of the Fathers as to what this music was like and its effects.

"It must be banned", cries Clement of Alexandria (d. *circa* 215), "this artificial music which injures souls and draws them into various sorts of feelings, snivelling, impure, and sensual, even a bacchic frenzy and madness. One must not expose oneself to the powerful character of exciting and langorous modes, which by the curve of their melodies lead to effeminacy and infirmity of purpose. Let us leave coloured (chromatic) harmonies to banquets where no one even blushes at music crowned with flowers and harlotry".

Reading this the modern man may think darkly of Freud: but Clement was a perfectly well-balanced person, untroubled by the past history of a St. Augustine, and not at all opposed to the serious practice of the arts of music and poetry.

St. John Chrysostom (*circa* 347-407) is another equally sane critic of pagan music. He knew, like St. Augustine, that the feeling for music was innate in human beings. And so he recalls how nurses soothe children with lullabies, riders urge on their horses with songs, peasants, husbandmen, and sailors ease their work with strong rhythms, and so on. But while appreciating such natural manifestations, he had at heart, in common with all the Fathers of the Church, a music that would serve "for the glory of God and the propagation of the divine word".

"It must", he says, "be submitted to severe control: and everything must be banished which recalls the cult of pagan gods and the songs of actors". For this reason purists frowned on the early use of melismatic melody; with only too much reason as far as the vanity of singers was concerned! For this reason, too, instruments came under the ban. Plainchant, as is often assumed, is certainly not a purely melodic art simply because no means of accompaniment were at hand but because of the associations of the instruments of the time.

Instruments used at the theatres and at pagan feasts were therefore proscribed. Clement has another ground of complaint, "we have", he says, "need of only one instrument, the word of peace, and not the psaltéry, nor the trumpet, the cymbals, the aulos, beloved of those who prepare for battle". The syrinx—the shepherd's pipe—the aulos—only fit for "superstitious and idolatrous men"—go by the board: but the lyre and cither are allowed, at least at private gatherings.

A number of Christians used these instruments: and for a time they were even introduced into certain churches. In Egypt, at

Miletus, hymns—presumably metrical—were accompanied by hand-claps, bells, and bodily movements. These abuses were legislated against as church music became more organised, and a recollection of this last abuse may well have influenced opposition, in certain quarters, to the later Ambrosian hymns.

What then, some musicians no doubt asked, of the command in Holy Scripture to praise God with harps, psalteries, and cymbals; above all, what about David?

Instead of pointing to the contemporary abuse of such instruments, or developing the idea of a more spiritual and less material music, the Fathers resort to a great deal of tortuous symbolism and allegory. The statement that the ten-stringed psaltery was a symbol of the ten commandments is a good example of this practice!

Such a weak defence was unnecessary. The opposed aims of sacred and profane music were clear enough. The moral effect of church music was to elevate the soul: of theatre music to titillate it. Sacred music should lead to purity not obscenity, sobriety not drunkenness, virility not effeminacy; and the end of music, for Christians, was to further the contemplation and love of God. Such, also, was to be the spirit of its performance.

It was a noble ideal if, human nature being what it is, an impracticable one.

But if compromises were later to be made, who can estimate the ennobling effect this music must have had on countless souls while it held its place: a music which "accompanied the lives of all, noble and peasant, great and humble, rich and poor, cleric and layman, from the cradle to the grave".⁷

And even to-day, when plainchant is merely a liturgical art, often indifferently sung and disliked by the majority of Catholics, or savoured as an aesthetic pleasure divorced from its purpose, many of its melodies, particularly the earliest ones, so jealously guarded from what were regarded as contaminating influences, have still power to move the hearts of men and to direct their minds to the things of the spirit.

It may seem incredible to us that anyone could seriously claim for psalmody that "it calms the emotions, awakes courage, relieves grief, moderates the passions, drives away cares, consoles in affliction, leads sinners to repentance, provokes piety, peoples deserts, gives wise institutions to the State, founds convents, incites to a chaste life, teaches love of one's neighbour, praises charity, gives

⁷ *The History of Music*. Cecil Gray. (Kegan Paul.) p. 23.

patience, affirms the Church, sanctifies the priest, banishes evil spirits, preaches the future, initiates us into the divine mysteries and preaches the Trinity" (Proclus, Bishop of Constantinople, d. 446): but there is no reason to doubt that the good bishop who made this large claim did so with complete sincerity.

We can, perhaps, extending his words to all great music, agree with the less extravagant view of St. John Crysostom that "nothing elevates the soul, nor gives it wings, nor liberates it from earthly things, as much as a divine chant, in which rhythm and melody form a real symphony".

Many centuries later Schubert sang, "Music, my consolation and dear saviour, what would life have been without thee, home of the exile, love of the unbeloved, O Music, earthly mirror of the heavenly kingdom? Be thanked, dear and divine one, and be blest". (*An die Musik*, translated by R. Capell). St. Augustine might have feared to express himself so openly: but St. John Crysostom and St. Clement would certainly have agreed!

(For the purposes of this article I have drawn freely upon two remarkably interesting books by the distinguished professor of Strasbourg University, Dr. Théodore Gérold, *Les Pères de L'Eglise et la Musique*. (Alcan, 1931); and *Histoire de la Musique des origines à la fin du XIV siècle*. (Laurens, 1936).

Reviews of Music

Britten, Benjamin. *Les Illuminations* (Poems by Arthur Rimbaud) for soprano or tenor voice and string orchestra. (Boosey and Hawkes.) Full score, incorporating piano reduction. 15s.

Vivaldi, Antonio. *Concerto*, in B minor, Op. 3, No. 10. (Hinrichsen Edition.) Full score. 6s.

It may, at a first thought, seem perverse to lump together for review the works of such diverse composers as Britten and Vivaldi. But a deeper examination will show that the technical means used by both composers are very similar, even if the final musical results have little in common. This similarity is shown very clearly in a critical comparison of the first movement of the *Concerto* and the first song, called *Fanfare*, in Britten's work. The basis of each is an arpeggio "motif" which, if not always present, is implied. Thus both are admirably economical, admitting nothing in a movement that strays from the adopted formula. If anything, Britten is the more economical of the two, for he uses, in the song in question, but three chords, the triads of E and B flat and a dominant seventh, whereas Vivaldi, although favouring tonic and dominant chords, does use more varieties of the seventh. The ideas common to each do not, therefore, justify comparisons, as the segment of the B minor arpeggio used by Vivaldi has not, *per se*, more or less musical content than the E and B flat arpeggio used by Britten. Once, however, Britten establishes the three-chord content of the song in question, he brings to bear upon it, not a specifically musical imagination, but a technical one: i.e. he uses his material as a foundation for the display of his orchestral colour sense. But Vivaldi uses his simple "motifs" as formal spring-boards. They thus expand, while Britten's move in a closed circle. Once the latter moves are known, they lose their original interest and become static successions of sounds. With Vivaldi, the vista opened by the musical imagination working upon equally simple formulas, is that of a non-dimensional emotional world, and therefore limitless. To point my comparisons I have taken two simple examples, but if others are examined the same attitude will be found. A Note on the Vivaldi work: this is better known in Bach's arrangement for four harpsichords. The present score follows the original Paris edition, which is for strings only, four solo violins, violas, cellos and basses.

Martinů, Bohuslav. *Tre Ricercari* for full orchestra. (Universal Edition [London], Ltd.)

The chief drawback to this work is its lack of melodic line. It cannot be insisted upon too often that the sinews of music, if it is to live as a live force, must be melodic. If such sinews are lacking, no lasting substitutes can be found. The composer of this work does his best, and a very good best it is, to hide the linear poverty by piquant and interesting orchestration (the score is for flute, oboes, bassoons, trumpets, two pianos, violins and cellos), but the emotional depths are soon plumbed. For an example of a work which is firmly based on melodic line, one should turn to Bartók's new *Divertimento* for string orchestra (Boosey and Hawkes, full score, 15s.). In Bartók's

early work there seemed to be two elements that pulled in opposing directions, the percussive-dissonant and the folk-melodic. But there is increasing evidence in the later works to show that linear movement is not only becoming the dominant element, but is arrogating to itself the right to determine the dissonances which, though not less acid in such works as this *Divertimento*, are more easily absorbed by the ear. This is a fine work, full of artistic and emotional integrity.

E. R.

Poulenc, Francis. *Concerto en sol mineur pour orgue, orchestre à cordes et timbales*. (Full-score.) (R. Deiss, Paris: United Music Publishers.) 6s.

From a study of the score, the composer's claim for this as his most considerable work is justified. To those who regard Poulenc as the flippant author of *mouvements perpétuels* and ear-tickling *musique de salon*, the healthy vigour and clear lines of this piece will come as a pleasing surprise. Whilst those to whom an organ concerto usually suggests sounds like the bombardment of a munition factory and the massed Handel-Klenovsky battalions at Langham Place will be delighted with the deftness of the work. From the four-square chord of G minor with which the work opens (much in the manner of Bach's organ Fantasia in that key) to the closing measures, interest is maintained. The writing and registration of the solo part, in which the composer has been assisted by M. Maurice Duruflé, is admirable. If the matter of M. Poulenc's one-movement Organ Concerto is not profound, the manner of its presentation is pleasant and the piece should sound convincing in performance. In short, not a great work, but a work of great merit. At six shillings the well-produced full-score is priced cheaply.

Poulenc, Francis. *Six Pièces* (piano). (J. & W. Chester, Ltd.) 3s. 6d.

A collection of medium difficulty made up of representative pieces extracted from the *Mouvements Perpétuels* (the popular one), *Suite*, *Impromptus* and *Promenades*, together with an *Allemande*, transcribed from music by Claude Gervaise, and a *Novellette*. The composer has added a tied note to the *Mouvement Perpétuel*; the new *Allemande* is clearly a *pièce d'occasion*, but the *Novellette* is an attractive piece of music.

F. A.

Book Reviews

Die Haydn-Überlieferung. By Jens Peter Larsen. Pp. 335. (Einar Munksgaard: Copenhagen.) 1939. 20 kr.

Readers of *Acta Musicologica*, the journal of the International Society for Musical Research, will remember that a few years ago its normally austere pages were enlivened by a skirmish between Prof. Adolf Sandberger, one of the veterans of Haydn research, and a young Danish scholar, Jens Peter Larsen, whose name was then unknown. It was not a good fight, for Dr. Larsen, somewhat surprisingly, had matters all his own way, but it was an excellent advertisement for the newcomer. Here, it was plain, was a man to be watched. Few can have foreseen, however, that after the briefest of intervals he would produce a substantial volume that would place him in the very front rank of Haydn specialists.

The lack of a thematic catalogue—indeed of any complete catalogue—of Haydn's works has often been deplored by musical scholars and is the chief reason why the Breitkopf *Gesamtausgabe*, after more than thirty years, still remains so lamentably incomplete. Dr. Larsen has taken the first step towards remedying this unsatisfactory state of affairs by undertaking a thorough examination of all the sources on which any such catalogue must be based. He declares that he set about his task with some reluctance, as a tiresome but necessary preliminary to more congenial work, but no one would suspect it from reading his book. Indeed, the casual reader is more likely to object that he displays an excessive enthusiasm for the minutiae of bibliographical research and not sufficient interest in the music itself. In this, however, he would be completely mistaken. Dr. Larsen has already shown that he is as capable as any man of discussing the niceties of Haydn's style; if he has not done so in the present book it is because it would have been irrelevant to his purpose, which is to examine the *documentary* evidence for the works which pass under Haydn's name.

This evidence falls into four main groups: autographs, manuscript copies, printed editions and contemporary catalogues. To all of these Dr. Larsen devotes separate sections of his book, describing the documents in detail and carefully sifting them from the point of view of their value, not as sources of a correct text, but as evidence for the authenticity of particular works or groups of works. His primary aim is to record the facts; his secondary aim to show that, *pace* Prof. Sandberger and other critics who prefer to employ more subjective criteria, it is possible to establish at least the main body of the Haydn canon by bibliographical (or historical) evidence alone.

His account of the autographs is naturally mainly descriptive. If a work exists in the composer's autograph its genuineness is beyond question. What the student wants to know is what autographs exist and where they are to be found, and this Dr. Larsen proceeds to tell him. He includes in his valuable summary-list a few autographs which no longer survive. One of these is that of the D major Cello Concerto, now frequently ascribed to Haydn's pupil, Anton Kraft. In view of the evidence that Dr. Larsen cites it is clear that this

ascription will have to be abandoned. An autograph, bearing the superscription "Concerto per il Violoncello di me Guiseppe Haydn mp. 1783" was, according to Pohl's card catalogue, still in the possession of Julius Rietz in Dresden some time in the latter half of the nineteenth century.

It is with the other textual sources—the manuscript copies and the printed editions—that the question of authenticity becomes of primary importance. In each class Dr. Larsen distinguishes between authentic, good, questionable and worthless sources, their respective degrees of value being determined by the closeness of the link that can be established between them and the composer. At the one extreme are the copies made at Haydn's own direction or authorized editions such as those of Artaria or Breitkopf and some, but not all, of those of the London publisher Forster; at the other are the transcripts made by amateur or professional copyists from unknown sources, and the whole host of pirated editions and reprints of reprints. In between these two extremes come the "good" sources. In discussing these, Dr. Larsen lays great stress on what might be called "the principle of local control". It is obvious that copies made in or circulating in the composer's immediate neighbourhood, even if they were not made with his sanction, could readily be controlled by him or his friends, and that it is unlikely that any spurious works passing under his name would have remained long undetected. On the other hand similar copies made at a distance could circulate unchallenged, and must therefore, in the absence of other credentials, be considered valueless as evidence of authenticity. The same principle applies to printed editions, and it is partly on this account that Dr. Larsen refuses to accord any authority to the early Paris editions which have played so large a part in recent controversies. These editions were certainly the first to introduce Haydn's name to the general musical public, but it has still to be shown that he himself had any hand in them. This view will certainly be challenged by some critics—by Miss Marion Scott, for example, who is convinced that certain features of Huberty's edition of the quartet Op. 1, no. 1, derive directly from Haydn's autograph—but it seems to be borne out by the character of other collections issued in Paris under Haydn's name. Thus, of the sixteen symphonies contained in Op. 9, 12 and 13, only three are genuine, whilst Op. 18 (six quartets), Op. 19 (three symphonies), Op. 21 (six quartets), Op. 22 (six quintets) and Op. 28 (six quartets) do not contain a single authentic work. Curiously enough one publication which Haydn did authorize is generally thought to contain at least one spurious work. This is the series of three trios published by Forster as Op. 40 from a MS. received from Haydn in 1784. Several years later, when Haydn was checking the thematic catalogue prepared by Breitkopf and Härtel for their forthcoming publication of the "*Œuvres complètes*", he noted against the theme of the first trio that the work was really by his brother Michael, and recently it has been suggested that the following trio, which is very similar in style, must also have been Michael's work. It is to be noted, however, that Breitkopf and Härtel paid no attention to Haydn's remark and duly published the trio in vol. 12 of their collection. Dr. Larsen is of opinion that they were in the right. The trio is not mentioned in the two contemporary catalogues of Michael's compositions or in Perger's catalogue in the *Denkmäler deutscher Tonkunst* (1907), nor is he known to have composed any other work for this combination. It is possible that in this instance, as in some others, Haydn's memory, which was

notoriously weak towards the end of his life, betrayed him, and that he confused the trio with a quintet in the same key which really was by Michael but had been recently published by André under Joseph's name.

Before proceeding to the discussion of the early catalogues, Dr. Larsen devotes a valuable chapter to the question of the chronology of the undated works. He deals, among other matters, with the main lines of development traceable in Haydn's handwriting, the types of paper used by him or his copyists and the watermarks found in them, and with the various means of dating the printed editions. Specially noteworthy is his treatment of the thorny question of the Haydn opus-numbers. It is commonly held that these were applied quite capriciously and that they are therefore quite useless, except as a handy means of referring to works such as the string quartets, for which a particular numeration has now found general acceptance. Dr. Larsen not only succeeds in producing some sort of order out of their apparent chaos, but shows how, when taken in conjunction with the other members of the series to which they belong, they may be of considerable value in determining the approximate date of a particular edition.

To the "authentic" catalogues, which help considerably to enlarge the total of genuine works and, because they are thematic, are invaluable for purposes of identification, Dr. Larsen devotes over 100 pages. This section of his book would gain greatly in interest if it could be read in conjunction with his promised publication of a facsimile edition of the three chief catalogues. Possibly this has already appeared, but if so no copy has yet reached this country. Without it his elaborate descriptions of the make-up and contents of these MSS. make rather dry reading. However, as they have never been printed and few students of Haydn have even seen them, a full account of them was obviously desirable. The best known is the catalogue compiled by Haydn's amanuensis, the younger Elssler, in or shortly after 1805, and now preserved in the Esterházy archives in Budapest. This bears the title "*Verzeichnis aller derjenigen Compositionen, deren ich mich beyläufig erinnere von meinem 18ten bis in das 73sten Jahr verfertiget zu haben*" ("Catalogue of all those Compositions which I can recollect having written from my 18th to my 73rd year"). The wording of the title and the fact that the catalogue does not contain some works which the composer is known to have written during this period have led to its being regarded as a mere backward glance of the ageing Haydn, upon which no reliance could be placed. Dr. Larsen, however, succeeds in proving, firstly, that it is based on a number of earlier and completely trustworthy sources, including the earlier "*Entwurf*" ("Draft") Catalogue, now in the State Library at Berlin, which is largely in Haydn's own hand and the earliest entries in which date back to 1765; and secondly that, imperfect as it is, its record of certain groups of works, including the Masses, Oratorios, Operas, Symphonies and Quartets, is either complete or very nearly so. The third catalogue, compiled for a certain Hofrat von Kees, a prominent Viennese amateur who was in close touch with Haydn, appears to have been one of the chief sources of the lists of the symphonies given in the other two.

Dr. Larsen's book suffers inevitably from one defect incidental to the conditions which it seeks to remedy. In the absence of a printed thematic catalogue, reference to Haydn's works and the identification of works referred to are matters of considerable difficulty. The symphonies and piano sonatas

are now almost universally cited by the numbers assigned to them in the *Gesamtausgabe*, but for other groups of works, with the possible exception of the quartets, there are no generally accepted symbols. Dr. Larsen's use of the Elssler catalogue as his main standard of reference has the merit of precision, but is merely tantalizing as long as his edition of this and the other catalogues is not available. This difficulty of description also accounts, no doubt, for the absence of any index to the music, which is the one serious blemish in an unusually well-planned book.

Some years ago a number of scholars discussed a scheme, which ultimately came to nothing, for producing a complete Haydn catalogue in collaboration. One of them recently remarked to the reviewer, after reading Dr. Larsen's book: "Well, I really think I could do it single-handed now". This is as good a tribute as could be paid to a work written to lighten the labours of others.

C. B. O.

Beethoven hears the Pibroch

Haydn and Beethoven in Thomson's Collections. By Cecil Hopkinson and C. B. Oldman. Pp. 64 in *Edinburgh Bibliographical Society Transactions*, Vol. II, Pt. I (Session, 1938-9), obtainable only by Members. 21s.

The romantic movement that flourished at the turn of the eighteenth century was responsible for many strange things, but for few more *outré* than the passion for national melodies. In many ways the best effort of its kind was started by Edward Bunting with his collections of Irish music which he began to publish in 1796 and continued down to 1840, for Bunting was content to transcribe the melodies, to make it plain that they were largely the work of ancient harpists, and made little attempt to rehash them for more modern instrumentation. But the beauty of simplicity and the charm of the ancient were not enough for the romantics, despite all their protestations to the contrary and Bunting's work was soon "bettered" by Thomas Moore and John Stevenson, working under the guidance of James Power. It is clear to the musically more educated modern ear that "The Harp that once" and "The Last Rose of Summer", for example, are romantic ballads and depend for their appeal, such as it is, less on the influence of the dark Rosaleen than on the sweet sadness that produced "Home, Sweet Home"—the work of Henry Bishop, who was to succeed Stevenson as the arranger of the later numbers of Irish melodies, and who has another distinction in gilding the lily of Mozart's music to make it more palatable to English tastes.

Whether George Thomson was fired by Bunting's example is doubtful, but when this Scottish worthy set to work to collect the national melodies of his own native land it was the method later pursued by Power that tempted him, rather than the worthier method of Bunting. Thomson found the words of the Scottish songs coarse and ill-suited to polite society. He therefore commissioned new texts from a variety of writers, the most notable being Scott and Burns. The latter poet served him rather less well than he had served his friend Johnson in the "Scots Musical Museum",—though he afterwards turned over to Thomson all the Johnson material,—but at least one immortal poem, if not expressly written for Thomson, found itself first included within book covers in his *Scottish Airs*, namely "Scots wha ha'e", which appeared in the second volume in 1798. Thomson was determined that the

national songs should not be allowed to speak for themselves in any shape or form and, in preparing his first two volumes, he asked first Pleyel and then Kozeluch to arrange the melodies, to supply them with introductions, called "Symphonies", and with accompaniments, the original accompaniments being mostly for thorough bass. With the appearance of the third volume, Thomson's enterprise flew higher and he approached, and secured, the collaboration of Haydn. The great master had already undertaken a similar task with Napier's collection of Scots Songs and instantly accepted the offer of similar work from Thomson. His first arrangements appeared in 1802 and he continued to supply others down to his death in 1809. In 1814, Beethoven was engaged by Thomson to arrange some Irish Melodies and, in 1818, he began to contribute to the Scottish collections also. This fantastic arrangement was productive, as might be supposed, of nothing so remarkable musically as Burns's great national poem was textually; Beethoven produced nothing to compare with, say "Adelaide" or Haydn anything worthy to stand beside "My mother bids me bind my hair". What, one may well ask, was Haydn expected to make of "The pawky auld Carle came o'er the lea" or "Wullie brew'd a peck o' maut": and what can have induced Thomson to ask Beethoven to set "Charlie is my darlin'"?¹ What did he want better than Harry Carey's setting of "Sally in our Alley"? And where did he conceive the idea that this or "God save the Queen" was a Scottish national air? Nevertheless it is strange that, until now, no one has bothered to straighten out the tangle of Thomson's gauche and amateurish methods of publication for, to say the least, the opportunity to tackle a pretty bibliographical problem has gone begging.

Reward for patience is seldom so liberally bestowed as in this instance, for C. B. Oldman and Cecil Hopkinson, in the first part of the second volume of the *Edinburgh Bibliographical Society Transactions* have produced a bibliographical study of Thomson's publications which is a model of what such things should be. Even in its self-imposed limitations it is exemplary, for it deliberately confines itself to the association of the names of Beethoven and Haydn with that of Thomson and, although this may cause regret to those of wider interests, the wisdom of the limitation is clear.

The first editions of volumes I and II, which contain no work by these two composers, are, for that reason, summarily dealt with in this paper, but once the name of Haydn appears, in the first issue of the third volume, the veriest glutton for bibliography and musicology will find that the authors supply more than he could have dreamed was possible within so limited a scope. For Thomson indeed did "his best to complicate matters for his future bibliographers", and it is a matter for admiration and congratulation to see how surely these two bibliographers unravel the complicated tangle.

This amateur publisher never succeeded in making ends meet financially in any of his ambitious schemes and he was always titivating and dolling up various new editions of the separate volumes in the vain attempt to make them go. As usual with publications of this kind, the letterpress and the music were printed at different times, possibly at different establishments.

¹ In point of fact Thomson appears to have sent only the melodies and not the words to the composers, but the vernacular titles emphasize the oddity of the task he set them. Moreover, even genius must be at a loss when asked to arrange a song to which no words are provided.

The opportunities this afforded to a finikin hand such as Thomson's to scratch about in the text and make alterations, while retaining the engraved sections as before, are clear. But he went further, for, clearly recognizing Haydn's superiority to his previous musical collaborators, he took the occasion when re-issuing the earlier volumes to replace some of the Pleyel and Kozeluch settings with new ones by Haydn. These alterations were, of course, made quite independently of textual changes and Thomson was not to escape another pitfall which one finds operative in other enterprises of the kind. The prefaces to the volumes of these collections, while they may be printed at the same time and place as the texts of the songs (although such is by no means invariably the case), usually fall into the prelims and therefore can be played about with to an even greater extent than the text itself, for this is at least limited to some extent by the necessity to coincide with the engraved music.

Remembering that Thomson's efforts were not a success it is not surprising to find him, when a reissue was toward, with sheets from earlier editions and issues still on hand, and, wherever these could be made to fit, they were used in the later issues. His predilection for dating everything, except, of course, his title-pages, adds to the confusion and Hopkinson and Oldman quote instances where, for example, the preface is dated 1803 and the colophon 1817, and another where these dates are 1815 and 1810, respectively.

The contents of this bibliography consist of a preamble in which the scope and difficulty of the work are indicated, of a tabulated list of the different editions, of collations of twelve fine collotypes of the variant title-pages, and of thematic indexes to the musical settings by Haydn and Beethoven.

It is only necessary to compare the Oldman-Hopkinson work with the references to Thomson in Nottebohm and Jähns (for Weber also did some work for Thomson) to see how muddled previous references have been and how admirably clear the present work is. Naturally, such apparently unexceptionable work puts the critic on his mettle. He is determined to find a flaw if he can do so without carping, but it is with some trepidation that such a suggestion is put forward here. It refers only to a minor point, namely to the issue of accompaniments, and since Jähns has proved such a broken reed compared with the present writers, the suggestion is made with the utmost diffidence. Nevertheless, Jähns' reference to a flute accompaniment is rather circumstantial and he says one is included in *Violin and Flauto accompaniment to the Select Collection of Scottish airs*. In 5 Volumes: Edinburgh, by the Proprietor G. Thomson and London by Coventry [*sic*] and Hollier. Price, the vol. 2s. Hopkinson—Oldman may be correct when they suggest that the flute part was never issued, and Jähns' reference may be only to Weber's compositions. Nevertheless, they may find it worth looking into.

One cannot but regret, too, that this admirable work is available only to members of the Society, but this is clearly a matter beyond the control of the authors and it is fortunate, in these disturbed days, that they have found a publisher at all: for musicological bibliography suffers a double disqualification in the eyes of the commercially minded, and one wonders which of the two studies a crazy world finds less attractive, the musicological or the bibliographical.

P. H. M.

Grove's Dictionary of Music and Musicians. (Fourth Edition, 1940—Five volumes with Supplementary volume.) Edited by H. C. Colles. (Macmillan & Co., Ltd.) Per volume, 30s. cloth: 40s. half-morocco.

The appearance of a new edition of *Grove* in such uncertain times as these is a fine gesture of confidence in the tenacity and firmness of purpose of our musical community and should be recognised as such.

The five volumes of the third edition have been revised in the matter of certain dates (particularly of operas) and bibliographies: and a round dozen short new articles have been inserted—but only one of these (The Scottish Song School) is at all extensive and the old pagination has been retained in all cases. Cross-references between the alphabetical and supplementary volumes are provided where required. From this it should be clear that, for all practical purposes, possessors of the third edition need only acquire the new supplementary volume in order to bring their *Grove* up-to-date at the outbreak of the present war.

The new volume, which broadly speaking covers the progress of music between 1927 and 1939, fully maintains the reputation gained by its predecessors. Outstanding contributions are those on Elgar (by the Editor) with a comprehensive catalogue of works, Berg (Willi Reich), Křenek and Schönberg (Gerald Abraham), Eastern Church Music and Opera (Egon Wellesz), a catalogue of Liszt's works (Humphrey Searle), Electric Transmission of Sound (J. H. Jeans), Electrophonic Instruments (F. W. Galpin) and The Gramophone (Desmond Shawe-Taylor). Walford Davies contributes a lucid and instructive article on Key, which will doubtless have scores of readers for every one with enough initiative and staying-power to grapple with Willi Reich's explanation of Twelve-tone Music on which Gerald Abraham's little book, *This Modern Stuff* (Second Edition, 1939: Duckworth), may provide some useful additional reading.

As is bound to happen in a book of this size and scope, there are some mis-prints, mostly unimportant, and some small errors such as J. W. for W. J. Turner in the note on Berlioz, and a reference to *The Daily Telegraph and Morning Post* as an amalgamated paper before the coalition actually took place; but these are small matters.

What is not so small is the question of balance. To apportion space with consistent justice and lack of prejudice to various individuals and topics according to their importance must be the Editor's major task and a very difficult one. On the whole this has been successfully accomplished, but one or two relevant observations may be made here. There is no further information on Busoni (not even a new bibliography), nothing on van Dieren, a very few lines only on Furtwängler omitting all mention of his activity as a composer, and only a sketchy note on the Bruckner *Originalfassung*: indeed, any musical feature of Hitler's Germany—and there are some—seems to have been earmarked for superficial or disparaging treatment: an unhappy sign that we are playing the Nazis at their own game, and one that will date this volume comparatively quickly and detract from its ultimate value when it comes to be viewed in the light of what we hope will be the saner days to come.

Some British musicians and institutions have been treated particularly generously, but it would be unwise to mention names. These small criticisms apart, there is little to cavil at in this very remarkable war-time achievement.

G. N. S.

Gramophone Records

Brahms: Symphony No. 4 in E minor. Op. 98.

The Saxon State Orchestra conducted by Karl Böhm.

His Master's Voice DB 4684-88. 33s.

DBS 4689

Like the B flat Concerto reviewed in our May issue, here is another outstanding Brahms recording. Where the Walter version is ripe and luscious Böhm is hard and dry: but familiarity brings greater contentment to the listener, particularly if he remembers Brahms' own comment to Elisabeth von Herzogenberg:

"... the cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste."

It is not everyone who appreciates the taste of a hedgehog that has been baked in clay!

There are two other versions that should be heard: one by the L.S.O. under Weingartner (Columbia) and a German set conducted by Victor de Sabata (Decca). But the new Böhm has an objective pungency which is unrivalled elsewhere.

The E minor ends tragically, as Sabata has obviously realised, but Böhm heightens the effect by increasing his scale of dynamics gradually throughout the work. He also gives the finest reading of the second subject of the slow movement that the reviewer has ever had the good fortune to hear.

Haydn: Trios for Piano, Violin and Cello.—No. 2 in F sharp minor: No. 3 in C major and No. 5 in E flat major.

Lili Kraus, Simon Goldberg and Anthony Pini.

Parlophone (Limited Edition). 36s.

The unfailing symmetry of Haydn is one of consistent invention and periodic inspiration—an anachronous pattern for the miserably monotonous chroniclers of the puny and mostly inconsequential gambits of the recalcitrant Old Testament monarchs who spent their days doing evil in the sight of the Lord. Haydn's Trios have as much in common with the Old Testament as has any form of artistic humour.

The Trios are virtually an unknown field, but listeners who know the magnificent B flat Symphony (No. 102) will find themselves on familiar ground with the slow movement of the F sharp minor Trio. Otherwise the C major Trio as a whole and the last movement of the E flat may be found to give the most lasting pleasure. Only the C major fulfils the generally accepted definition of the term "trio" to any marked degree: the other two being practically speaking piano studies with violin and cello accompaniment. However, it is only in the slower movements that any sense of

"emptiness" is felt and the brisker ones are played with a spriteliness and precision that could hardly be bettered. I have a rough pressing of the slow movement of the F sharp minor, and there is a suspicion of pre-echo on some of the heavier chords throughout the set: but the recording as a whole achieves a satisfactory balance and the general effect is most satisfying. Each work occupies two records, none of which are obtainable separately.

It is to be hoped that this enterprising venture will be received by the public with the enthusiasm it so richly deserves, particularly as the issue of further volumes depends very largely upon the support given to this one.

Mendelssohn: Overture, Ruy Blas. Op. 95.

The London Philharmonic Orchestra conducted by Sir Thomas Beecham.

Columbia LX 879. 6s.

In this record Sir Thomas provides the catalyst so urgently needed to fuse the widely divergent personalities of Mendelssohn and Victor Hugo as they are exemplified in the respective attitudes from which they approach the story of *Ruy Blas*. The Overture was written in 1839, only a year after the temporary triumph of the play, and it is possible that Mendelssohn was reflecting some of its erstwhile glory in the coda of his own work; this apart, any similarity of idea is difficult to imagine. While never sacrificing any of the dramatic verve which forms the basic quality of the performance, Sir Thomas at the same time infuses a buoyancy and sparkle calculated to make the best of Mendelssohn's fresh and imaginative scoring. The record itself has a depth, bloom and uniformity of response that entitle it to be classed with the finest issues we have had from the London Philharmonic.

Mozart: Clarinet Concerto in A major (K. 622).

Reginald Kell and the London Philharmonic Orchestra conducted by Dr. Malcolm Sargent.

His Master's Voice C 3167-70. 16s.

It is not good for mental children to read that Mozart "embraced all humanity with the simplicity of a child"; yet this Concerto proves how true and paradoxically how untrue the generalisation is—taken as an epigram it will prove less misleading. Those who can realise how much of the filigree work in the first movement suggests that Papageno has grown Icarus' wings and is flying dangerously near the sun will not need to be reminded of the deep seriousness of many children's games.

The Clarinet Concerto which was completed for Stadler just before the first performance of *Die Zauberflöte* throws considerable extra light upon the music of the Opera: but, quite apart from this, it is an important work in its own right.

Although we are assured that the technique of the clarinet has advanced but little since Mozart virtually discovered the orchestral possibilities of the instrument, it is difficult to believe that Stadler was able to manage a smooth *legato* transition from the *chalumeau* to the middle register as convincingly as Kell, who contrives to conceal those murky holes in the ground that so often

take on the appearance of yawning chasms under the breath of inferior players.

The orchestral performance is clean, and the *ensemble* is neat and precise. The recording is good without reaching the high level of the finest recent issues.

The first of Schumann's three *Fantasie-Stücke* (Op. 73) occupies the eighth side, played by Reginald Kell and Gerald Moore. G. N. S.

Tchaikovsky: Symphony No. 5 in E minor. Op. 64.

The London Philharmonic Orchestra conducted by Sir Thomas Beecham.

Columbia LX 869-873. 3os.

With due acknowledgment to Shakespeare—there are more things in Thomas Beecham . . . for he instils this familiar symphony with new freshness and a sense of continuity not always present in performance.

Purists may hold that his tempo in the *cantabile* theme marked *Molto piu tranquillo* is too fast; there is, however, good reason for the extra speed, as it enables this difficult passage to flow more easily into the material on either side of it. The close of the movement would gain much with a more exaggerated *diminuendo*.

There is some notable wood-wind playing in the second movement, but the recording does not do justice to the string-tone which is, however, tantalizingly good enough for the listener to realise that the actual performance must have been typical of the best this orchestra can give. There is nothing outstanding about the *Valse*, which is somehow duller than usual. If in the finale Sir Thomas is less savage than Stokowski, he is no wit less virile.

The recording is inconsistent, nowhere approaching the proficiency evident in *España* mentioned in the last issue, the *pizzicato* especially not being up to the finest modern examples of the recorder's skill. M. H.

L'Oca del Cairo

Presumably in the hope that this engaging fowl would lay a golden egg, a company of refugee artists resurrected Mozart's "Goose" at Sadler's Wells on behalf of the British Red Cross Society and gave three performances at the end of May and beginning of June. The ruin that invariably accompanies Charities' visitations upon the realm of music was plain for all to see—an apparent lack of material resources had a debilitating effect upon the production, the orchestra was small and insufficiently versed in the subtleties of the score, and, from one performance at least, the prospective audience stayed away in large numbers.

On the credit side let it be said that Dr. Jan van Loewen's additional recitatives were appropriately brief and dramatically to the point, as also was Dr. Hans Redlich's music: in fact, we were presented with a satisfying musico-dramatic whole with the interpolation of Mozart's own *Vado, ma dove?* (K.583) as the only noticeable anachronism. It was obvious that with adequate rehearsal facilities and the necessary financial backing the assembled cast would have given a performance approaching the first class;

under the circumstances we could only be grateful for the promise shown and regret that the artists were so unfortunately deprived of their legitimate right to reach its fulfilment. This was an awful warning. Let every good musician intone a heartfelt prayer—*From the tentacles of Charity good Lord deliver us.*

Dr. Redlich's Overture, based on Mozart's own material, was an outstanding success: as were Irene Ambrus' Aretta, Julius Guttmann's Chichibio and Benno Ziegler's Don Pippo. We are indebted to the company for proving that "The Goose" is a practical proposition and for providing the present generation of English listeners with their first, and probably only, opportunity of becoming acquainted with some of Mozart's most fascinating early operatic music.

The production was in the hands of Dr. Jan van Loewen, and the conducting was shared by Dr. Frederick Berend and Dr. Hans Redlich who has contributed a detailed article on the reconstruction of this opera which we hope to publish in November.

G. N. S.

Correspondence

3, LANGBOURNE AVENUE,
LONDON, N.6.

18th April, 1940.

The Editor, THE MUSIC REVIEW.

MOZART'S CONCERTO-RONDO (K. 382)

SIR,—On reading the description given by Paul Hirsch of a trio setting of Mozart's Concerto-Rondo in D major published by Rellstab in Berlin, 1792 (THE MUSIC REVIEW, I., p. 67), I was struck by its similarity to a piano arrangement of the same composition which I had examined carefully some time ago. As the history of these arrangements is not yet clearly established I should be very pleased if this note might prove to be of some help.

May I start by quoting the most eminent Mozart expert of our days, Dr. Alfred Einstein, who wrote in the preface to his edition of another Rondo for piano and orchestra, K. 386 (Universal Edition, 1936): "one of the most charming of Mozart's compositions from the first period of his mastership, the time of 'Entführung', a movement only comparable to the Rondo K. 382 composed in the same year".¹

The British Museum possesses the complete collection of 20 "Airs with Variations for the Piano Forte", printed by Muzio Clementi & Co., No. 26, Cheapside, probably in the year 1810 (h.321.0.). In this a piano arrangement of the Concerto-Rondo K.382 appears to have been published with the same number—No. 9—as in the Artaria edition of 1786 or 1787 and shows exactly the same features as described by Paul Hirsch with regard to the "trio" edition printed by Rellstab. Not having examined the Artaria edition I can only suppose that the original engraving of the first piano setting (which might even have been done with the composer's co-operation) went from Vienna (1787) to Paris (Sieber, 1788?—Le Duc 1789), then to Berlin (Rellstab, 1792) and lastly to London (Clementi, 1810). If this could be confirmed it would be likely to constitute a record of engravings of an arrangement being passed on from one editor to another in various countries.

¹ Excellent gramophone records of both these Rondos are obtainable: K.382 by Edwin Fischer with chamber orchestra (His Master's Voice, DB 3110), and K.386 by Eileen Joyce with orchestra conducted by Clarence Raybould (Parlophone E 11292).—[Ed.]

There is, however, a further piano setting of the same composition, published on the 21st of January, 1797 (how helpful it would be to find so exact a date of music publishing more frequently!) as the "Piano Forte piece" of No. 3 of *Pleyel, Corri, & Dussek's Musical Journal* (Br.Mus.g.139. (34.)), a curious periodical which seems to have had a very short life. Starting on the 1st of January, 1797, and promising that "in every month will be publish'd three Numbers at the Distance of ten Days from each other.—Every Number will contain three Original [!] Pieces of Music, one Vocal, one for the Harp & one for the Piano Forte", it seems to have ceased its activities as early as a month later—at least at the British Museum I could not trace any publication after the "Vocal piece" of No. 4, dated Feb. 1st, 1797.

Compared with the Clementi edition the most important differences are: (a) Variation 3 has been moved to the end as Variation 5 thus replacing the repetition of the theme: (b) Variation 5, the one with the trills, has been eliminated. As in the Rellstab edition, the slow part is marked *Andante* but with the addition of "Piu Lento", evidently because *Andante* is also the time-signature of the theme (instead of *Allegretto grazioso*). In the Clementi edition there is no time-signature whatsoever for the theme called "Rondeau".

Comparing both editions with Mozart's original (*Gesamt-Ausgabe*, ser. 16, No. 28) I found that a great many differences and obvious misprints were common to both. This fact certainly supports the theory that the Artaria edition was the basis of all subsequent piano arrangements.

Yours faithfully,

GEORGE F. WINTERNITZ.

MUSIC RECEIVED

- Bartok, Bela. *Mikrokosmos*. (Boosey & Hawkes, Ltd.) Vols. 1, 2 and 3 —3s. 6d.; 4, 5 and 6—5s. each.
 Dyson, George. *Symphony in G* (Full-score). (Novello & Co., Ltd.) 42s.
 Wood, Haydn. *Philharmonic Variations* for Cello and Orchestra (Piano score). (Hawkes & Son, Ltd.) 6s.

BOOKS RECEIVED

- Essays in Musical Analysis*. Vol. VI. By Donald Francis Tovey. Pp. 188. (Oxford University Press [Milford].) 10s. 6d.
Opera. By Edward J. Dent. Pp. 192. (Penguin Books, Ltd.) 6d.
Mozart et ses Concertos pour Piano. By C. M. Girdlestone. Two vols. Pp. 534. (Fischbacher, Paris.)
Verdi. By Dyneley Hussey. Pp. 355. (Dent.) 5s. 6d.
Wagner and "Die Meistersinger". By Robert M. Rayner. Pp. 263. (Oxford University Press [Milford].) 15s.
Weber. By William Saunders. Pp. 291. (Dent.) 5s. 6d.
You and Music. By Christian Darnton. Pp. 159. (Penguin Books, Ltd.) 6d.

[Mention in these lists neither implies nor precludes subsequent review.]

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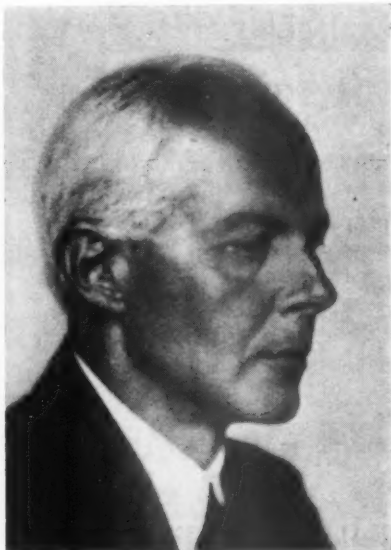
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